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SF COCKTAIL WEEK
GUIDE
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— AN HOMAGE TO VINTAGE ROLLING PAPERS • 1 of 5 • *La Segadora*. MIGUEL BOTELLA Y HERMANO, 1916. ALCOY, SPAIN —

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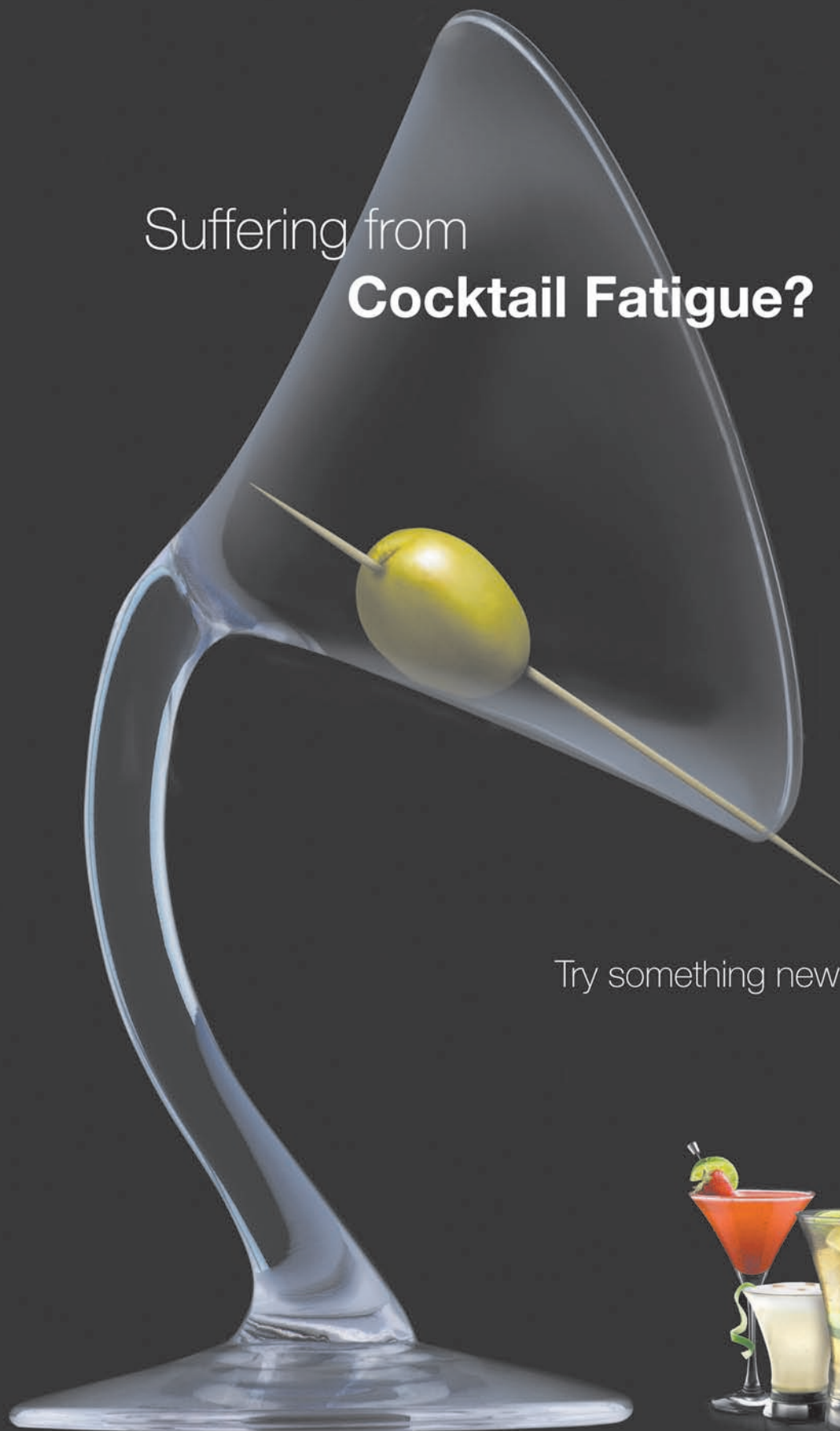
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The core costs for the Central Subway have not changed since 2008, when it was approved with broad support.

EDITORS NOTES

Tim Redmond
Tredmond@sfbg.com

If you want to put more money in the pockets of working people, cutting the federal payroll tax — which, for many, is a larger tax burden than the income tax — makes perfect sense.

If you want to create jobs, cutting the payroll tax for businesses is a risky proposition.

Most new jobs in the United States are created by small businesses — and the payroll tax, while significant, isn't a dramatic hindrance to job growth.

I work for a small business, and I ran the numbers with our controller, and if the Obama stimulus bill passes, the *Bay Guardian* will probably have enough extra money to hire one part-time employee — as long as we don't pay that person much more than the city's minimum wage. That's something, I suppose. But even multiplied by the millions of small businesses in the country, there's no guarantee it will lead to millions of jobs — particularly since so many small businesses in this country are deeply in debt, scraping for profits and likely to use the extra money for something other than hiring.

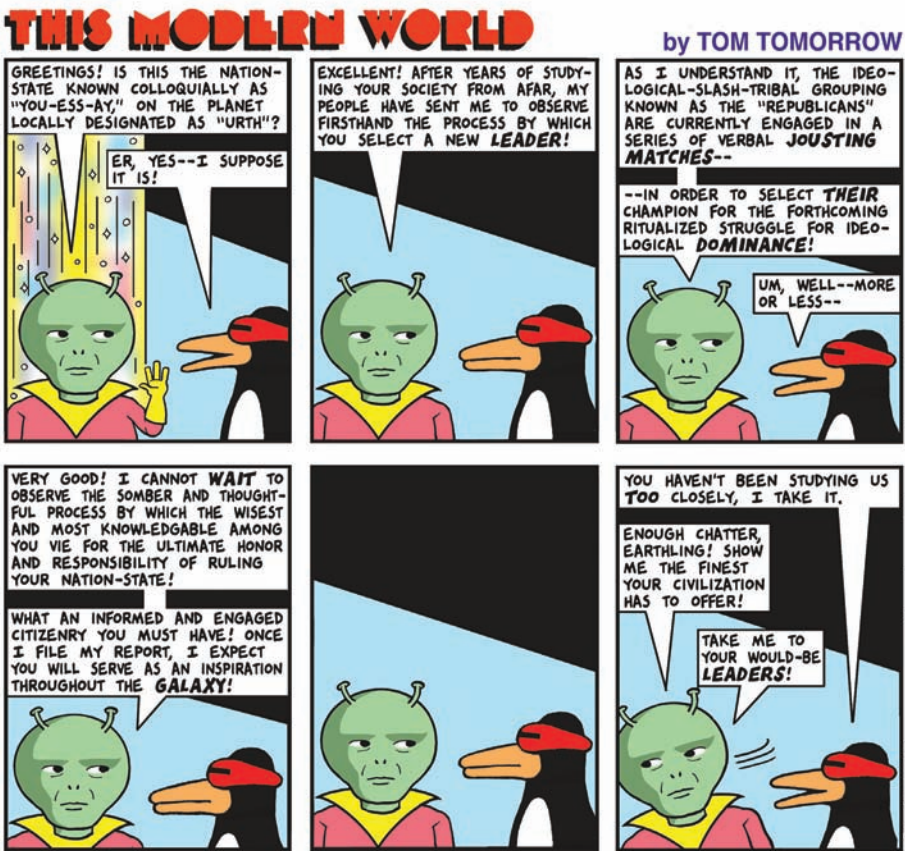
And a lot of big businesses already have the cash on hand to hire new workers, but they aren't doing it.

That's because businesses don't make hiring decisions based just on taxes and cash — they hire people when they need workers to fill demand for their products and services. And the fundamental problem with the American economy today is that the very rich, who don't spend most of their money, keep getting more of it, and the middle class doesn't have enough to stimulate demand.

Here's what makes me crazy: The government knows how to create jobs. If that's what Obama wants to do, why not just .. do it?

Let's say you want to create a million new jobs that pay a living wage (say, \$50,000). If, instead of hoping that the private sector will

CONTINUES ON PAGE 6 >>



Cops go after the press

The BART Board and the new general manager, Grace Crunican, have become so clueless it's almost mind-boggling. For weeks, demonstrators have been taking to the BART stations to complain about a policy that never should have been in place (the shutoff of cell phone service during an earlier demonstration). The response of the BART Police (and, unfortunately, the San Francisco Police Department) has been so heavy handed and out of scale that it's just making the situation worse.

For starters, BART could have easily avoided most of the trouble if the agency had simply apologized for cutting off phone service and instituted a policy to ensure that it would never happen again. And the new civilian police auditor can go a long way to establishing public credibility by expediting review of the shooting of Charles Hill and

releasing a report quickly.

But BART is doing nothing but further agitating the protesters — and the events of Sept. 8 were a case in point.

The BART Police, with the help of the SFPD, began arresting people who were doing nothing but protesting in an area that BART had previously said would be open for demonstrations. The activists were peaceful — loud at times, but peaceful. And the police had nothing to charge them with except an old state statute that bars interference with the operation of a railroad.

The arrests came without warning — as Rebecca Bowe reported on *sfbg.com*, the police never declared an unlawful assembly, never warned protesters that they would be arrested if they didn't leave and never followed normal, proper, legal procedures.

Then the cops went after the press. Reporters who were wearing

passes issued by the SFPD were told to line up and present their credentials — at which point the San Francisco cops confiscated the press passes. That left reporters in a bind — if they stayed around to continue to cover the events, they would be subject to arrest. If they left, they'd miss the story — which may have been exactly what BART had in mind.

The episode is just the latest evidence that the BART police lack the training and experience to handle difficult situations. Crunican needs to get a handle on this immediately — and the BART Board, which has been far too hands-off when it comes to police abuse, needs to demand tighter procedures and more direct and effective discipline for the subway system cops.

The SFPD brass knows better than this — and while some officers

CONTINUES ON PAGE 6 >>

Central Subway: justice and jobs

By Norman Fong and Mike Casey

OPINION The Central Subway is a result of years of grassroots environmental transit justice organizing that San Francisco should be proud of. But in recent weeks, politicians and the media have stirred up a string of unfounded criticisms of the Central Subway — an essential project that will upgrade transit for the long term, create thousands of jobs in the midst of a recession, and expand opportunity for tens of thousands of San Franciscans who need to get to work everyday. Politicians who supported the project for years are now reversing themselves and calling it a "subway to nowhere" and a "boondoggle." And short staffed newspapers find it easy paint a cartoon picture of City Hall and Chinatown "powerbrokers" who conspired to sell the city on an expensive project it doesn't need.

But San Franciscans should ignore the overheated rhetoric of the moment and see the future value and need for this critical project — particularly when the Republicans in Congress are attacking us from the right. We need to unite as one city and not squander what might be the last opportunity to access federal funding to make the economic center of the city more transit accessible for all San Franciscans. In this limited space, we offer some of the facts about the project that seem to be missing in the present reporting.

The number of recent critics and media attention about the subway makes it appear that the subway's costs and design were new news. Planning for the project began more than 20 years ago, and the essential

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EDITOR'S NOTES

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be the middleman, Obama directed federal, state and local governments to hire people to rebuild the nation's infrastructure, teach in public schools etc, that would cost oh, about \$500 billion.

So for \$447 billion, you might only get 800,000 jobs. But that increased economic activity, and the demand it would create, would almost certainly lead to more jobs, probably at least another 400,000 jobs. That's more than a million; the unemployment rate just dropped a full percentage point, and the recovery is well under way.

Why is nobody even talking about this? **SFBG**

COPS

CONT>>

privately say that detaining the press was a mistake, Chief Greg Suhr has been silent on the issue. He needs to speak out, now — apologize to the reporters and announce a policy change that strictly limits the ability of officers to arrest or detail credentialed journalists (and that bars the confiscation of press passes in all but the most unusual circumstances).

Meanwhile, the incident raises again a question the Society of Professional Journalists, and San Francisco officials, ought to be taking up: Why are the cops the ones who issue credentials for reporters? **SFBG**

CENTRAL SUBWAY

CONT>>

alignment and projected costs have been agreed to and consistent since 2008. There is no new news.

The claims about skyrocketing costs are misleading, comparing different project proposals. The Civil Grand Jury and others fail to do an apples-to-apples comparison. The project costs have increased primarily because, in response to public feedback, the final project is a different project. It has a new alignment, new stations, and more contingency funds built in. The core costs for the project have not changed since 2008, when it was approved with broad support, including some of its present critics.

The critics who claim that not building the project will save future Muni operating costs fail to address the costs of doing nothing. The environmental impact report

showed that the no-project option would cost even more. The absence of a subway would require Muni to run and maintain more buses on streets that will be more crowded and more gridlocked. (Ten years from now, if the critics succeed in killing the project, when you are stuck in traffic and late for work you will know who to blame).

Beneath the unfounded criticism about costs is actually a disagreement over values. The grand jury report relied upon by critics makes a only brief and superficial criticism about costs. The report actually devotes more attention and criticism to the location of the Chinatown station. The grand jury prefers a subway that runs closer to the financial district. For critics, the present project is a "subway to nowhere." But for the Asian, black, and working class neighborhoods that will be connected via the subway and the T-line, this is a subway to jobs and economic opportunity.

Finally, we need to be clear that this is probably the last chance in many of our lifetimes for San Francisco to grow its transit system. While critics talk about alternate uses for the \$940 million dollars of federal funding, the reality is we cannot redirect those dollars. The funding process for the subway is nearing the finish line after an arduous ten-year competitive federal application process. Given the federal budget, re-starting that application process may not merely mean a multi-year delay, it will likely mean there will be no funding to apply for and the loss of 30,000 jobs over the life of the project.

We urge all the mayoral candidates and our media pundits to tone down the rhetoric around the subway. We should not let short-term thinking and the heat of political passion of this campaign season kill a project that has had broad support for 20 years and will provide new transit that we desperately need for our city's future.

Ultimately the subway is an issue about justice and access to jobs. Justice for some of the most densely populated neighborhoods in San Francisco, where 80% of the residents don't own cars and rely entirely on public transportation. And we're talking about the potential loss of thousands of construction jobs and access to jobs for those who need the transit to their workplaces.

Stand firm, San Francisco, for jobs and justice. **SFBG**

Rev. Norman Fong is the incoming director of the Chinatown Community Development Center. Mike Casey is the head of UNITE HERE Local 2.

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THE SAN FRANCISCO BAY GUARDIAN NEWS



San Francisco and BART police officers were out in force to deal with a protest on Sept. 8.

GUARDIAN PHOTO BY MIRISSA NEFF

On Guard!

Our perspective on the week's most notable San Francisco news

By Guardian News Staff
news@sfbg.com

► BART's crackdown

For weeks now, protesters have descended on Bay Area Rapid Transit (BART) stations to denounce the fatal July 3 shooting of homeless passenger Charles Hill by a BART Police officer, and to call for the agency's long-controversial police force to be disbanded. Commuters have had to contend with service disruptions and delays, and costs to the transit agency have exceeded \$300,000. Yet it isn't just bullhorn-wielding protesters who've been thrust into the spotlight — BART's police force is also facing scrutiny for its conduct under pressure.

BART drew the ire of numerous media outlets after a Sept. 8 protest when transit cops detained members of the press along with protesters on suspected violation of California Penal Code Section 369i, which prohibits interfering with the operations of a railroad. Most journalists were eventually released, but the protest resulted in 24 arrests.

Although BART police later contended that they issued dispersal orders prior to closing in, many who were encircled and detained (including me) insisted they'd heard

no such announcement. BART police also instructed San Francisco Police Department (SFPD) officers who were on hand to assist to seize reporters' SFPD-issued press passes — a move that SFPD spokesperson Troy Dangerfield later told the Guardian was an error that went against normal SFPD protocol.

In a Sept. 10 editorial, the San Francisco Chronicle blasted BART police for placing Chronicle reporter Vivian Ho in handcuffs despite being informed that she was there as a journalist. Ho's experience was mild compared with that of Indybay reporter David Morse (aka Dave Id), who told the Guardian he was singled out for arrest by BART Deputy Police Chief Daniel Hartwig and isolated from the scene — even though Hartwig is familiar with Morse and knows he's been covering protests and BART board meetings for the free online publication. Asked why Morse was arrested when other journalists detained for the same violation were released, BART spokesperson Jim Allison told us, "The courts will answer that, won't they?"

No Justice, No BART — a group that was instrumental in organizing the Sept. 8 protest — telegraphed to media and police at the outset that they intended to test BART's assertions that people's

constitutionally guaranteed rights to free speech would be upheld as long as they remained outside the paid areas of the station, in what was dubbed a "free speech zone." (Rebecca Bowe)

► Chron vs. Wiener(s)

Scott Wiener tried to do something eminently reasonable, and ask the naked guys in the Castro to put down a towel before they sit on public benches. Although the Department of Public Health hasn't made any statements about the issue (and people put their naked butts on public toilet seats without creating major social problems), it's pretty much an ick factor thing — and using a towel is an unwritten (sometimes written) rule at almost every nudist resort in the country.

The whole thing is a bit ironic, since it's already illegal for fully clothed poor people to sit on the street — but so far, it's not illegal for naked people to sit on benches. So far.

Wiener's move set off an anti-nudity campaign at the San Francisco Chronicle, starting with columnist C.W. Nevius suggesting that the nudies are all perverts: "If these guys were opening a trench coat and exposing themselves to bystanders in a supermarket parking lot we'd call them creeps." A Chron

editorial called for a new law banning nudity in the city (an excellent use of time for a police department that already says it can't afford community policing). The national (right-wing) press is having a field day. The commenters on sfbg.com are arguing about whether the pantsless men are shedding scrotal hair, or whether they're mostly shaved. For the record, we haven't checked.

And for the record, in a couple of months it's going to get way too cold and rainy for this sort of thing anyway. (Tim Redmond)

► Herrera's smackdowns

City Attorney Dennis Herrera has always been limited by his office's neutral role in criticizing city policies and officials. But as a mayoral candidate, he seems to have really discovered his political voice, offering more full-throated criticisms of Mayor Ed Lee and his policies than any of the other top-tier candidates.

"I think it's kind of liberating for him that he can talk policy instead of just about legal issues," Herrera's longtime spokesperson Matt Dorsey, who recently took a leave from his city job to work on the campaign full-time, told the Guardian.

Perhaps not surprisingly, Herrera's shift began a little more than a month ago when Lee bowed to pressure from Willie Brown, Rose Pak, and other top power brokers to get into mayor's race, prompting Herrera's biting analysis that, "Ed Lee's biggest problem isn't that he's a dishonest man — it's that he's not his own man. The fact is, if Ed Lee is elected mayor, powerful people will continue to insist on things. And I don't think San Franciscans can be blamed for having serious doubts about whether Ed Lee would have the courage to say no."

Herrera followed up last week by providing an example of something Lee and most other mayoral candidates don't have the courage to say no to: the Central Subway project, with its runaway price tag and growing number of critics that say it's a wasteful and inefficient boondoggle that will worsen Muni's operating budget deficit.

"Fiascos aren't born that way. They typically grow from the seeds of worthy idea, and their laudable promise is betrayed in subtle increments

CONTINUES ON PAGE 10 »

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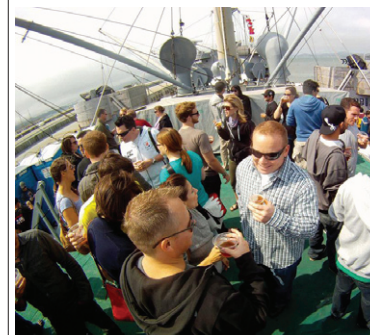
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- Our reporter gets arrested at the BART protests — and lives to tell the tale
- The Chron's war on nudity makes us want to streak
- Endorsement interviews: Chiu, Avalos, Herrera, and more
- All the latest developments in the mayoral race



NOISE

- Rock shots from Oakland group Religious Girls' Knockout set
- The latest concert news from music editor Emily Savage



PIXEL VISION

- Snaps from Brews on the Bay: local beers, big ships, good times
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On Guard! CONT»

over time," was how Herrera began a paper he released Sept. 8 called "It's time to rethink the Central Subway," in which he calls for a reevaluation of a project that he and the entire Board of Supervisors once supported.

He notes that the project's costs have tripled and its design flaws have been criticized by the Civil Grand Jury and numerous transit experts. "Let's look at this thing and see if it still makes sense," Herrera told us, a stand that was greeted as blasphemy from the project's supporters in Chinatown, who called at least two press conferences to decry that they called a "cheap political stunt."

While the stand does indeed help distinguish Herrera from a crowded mayoral field, he insists that it was the grand jury report and other critiques that prompted him to raise the issue. "Good policy is good politics, so let's have a debate on it and let the validity of the project stand or fall on its merits," he said.

Herrera and fellow candidate John Avalos were also the ones who called out Lee on Sept. 2 for praising Pacific Gas & Electric Co. as "a great company that get it" for contributing \$250,000 to a literacy program, despite PG&E's deadly negligence in the San Bruno pipeline explosion and its spending of tens of millions of dollars to sabotage public power efforts and otherwise corrupt the political process.

"It shows insensitivity to victims' families, and poor judgment for allowing his office to be used as a corporate PR tool. No less troubling, it ignores the serious work my office and others have done to protect San Franciscans from PG&E's negligence," Herrera said in a prepared statement.

Now, his rhetoric isn't quite up to that of Green Party mayoral candidate Terry Baum, who last week called for PG&E executives to be jailed for their negligence, but it's not bad for a lawyerly type. Herrera insists that he's always wielded a big stick, expressed through filing public interest lawsuits rather than campaign missives, "but the motivation in how I do either is not really different." (Steven T. Jones)

Jack is back

The mayor's race just got a new player, someone who is guaranteed to liven things up. His name is Jack Davis — and he's already gone on the attack.

Davis, the infamous bad boy of political consulting who is so feared

that Gavin Newsom paid him handsomely just to stay out of the 2003 mayor's race, has been keeping a low profile of late. But he's come out of semi-retirement to work for Jeff Adachi, the public defender who is both running for mayor and promoting Prop. D, his pension-reform plan.

Davis and Adachi first bonded when Adachi ran against appointed incumbent Kim Burton in 2002. Now, Davis has begun firing away at Mayor Ed Lee, with a new mailer that calls the competing Lee pension plan a "backroom deal." The piece features a shadowy figure (who looks nothing like Ed Lee) slipping through a closing door, a fancy ash-tray full of cigars and an allegation that Lee gave the cops a sweet pension deal in exchange for the police union endorsement.

Trust us, that's just the start. (tr)

Pension pals

Meanwhile, Adachi sent Lee a letter on Sept. 8 challenging him to debate the merits of their rival pension measures — Lee spearheaded the creation of Prop. C, with input from labor unions and other stakeholders — sometime in the next month.

"I believe there is a vital need — if not an obligation — for us to ensure that the voters of San Francisco understand both the severity of our pension crisis as well as the significant differences between our two proposals," Adachi wrote, later adding, "As the two principals behind the competing ballot measures, I hope that we can work together to increase awareness of this important issue and work toward a better future for our city."

Lee's campaign didn't respond directly to Adachi, but Lee's evocative campaign spokesperson Tony Winnicker told the Guardian that the request was "the oldest political trick in book" and one they were rejecting, going on to say, "Voters deserve to hear from all the candidates on pension reform, not just two of them."

Perhaps, but given the mind-numbing minutiae that differentiates the two measures, some kind of public airing of their differences might be good for all of us. Or I suppose we can just trust all those dueling mailers headed our way, right? (stj) **SFBG**

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Follow the latest developments on our Politics blog



ALERTS

By Claire Mullen
alert@sfbg.com

FRIDAY, SEPT. 16

Justice begins with seeds

The California Biosafety Alliance hosts a two-day conference bringing together farmers, activists, and experts to discuss the threats of genetically modified foods. Speakers will discuss the corporate food model, how it impacts our lives and environment, and what people can do to change it. Dr. Vandana Shiva, activist and environmental justice leader, will be the keynote speaker. Friday 9 am to Saturday 6 p.m., \$50-\$200 sliding scale. The Women's Building 3543 18th St. # 8 biosafetyalliance.org

SATURDAY, SEPT. 17

Stop corporate kleptocracy

Occupy Wall Street is a campaign started by Adbusters to sound the call of "Democracy NOT Corporatocracy" aimed at national policy makers. Organizers say 20,000-plus people will swarm Wall Street with peaceful barricades to set up tents and remain there until demands are met. To show West Coast solidarity, Occupy Financial District SF will host its own stay-in at the former Bank of America Building, which now houses Bank of America and Goldman Sachs offices. 2 p.m., free. 555 California, SF. occupyfinancialdistrictsf@gmail.com or Brian Cerney at bcerney@mail.csuchico.edu

Colossal coastal cleanup

Join 80,000 people to keep our waterways pristine as part of the annual California Coastal Cleanup Day. Environmental organizations are hosting cleanups throughout the Bay Area, so find a group cleaning a place near and dear to you at www.parksconservancy.org/volunteer. Bring a bucket, sunscreen, and a can-do attitude to show your appreciation for our beautiful outdoors. 9 am-noon, free. Throughout Bay Area. www.coastal.ca.gov/publiced/ccd/ccd2.html

SUNDAY, SEPT. 18

Protest BART violence

Come to protest the recent violence propagated by BART police and discuss how to use other forms of public transportation as part of a BART boycott. Artists, poets, musicians, bicyclists, skateboarders, roller skaters and all are invited to come with their creativity flowing to this "celebration of life free of oppression."

2-4:30 pm, free. Ferry Building Market and Embarcadero, SF. Jeremy Miller, 415-595-2894, djasik87.9@gmail.com. Mesha Monge Irizarry, 415-595-8251, mamalamesha@gmail.com


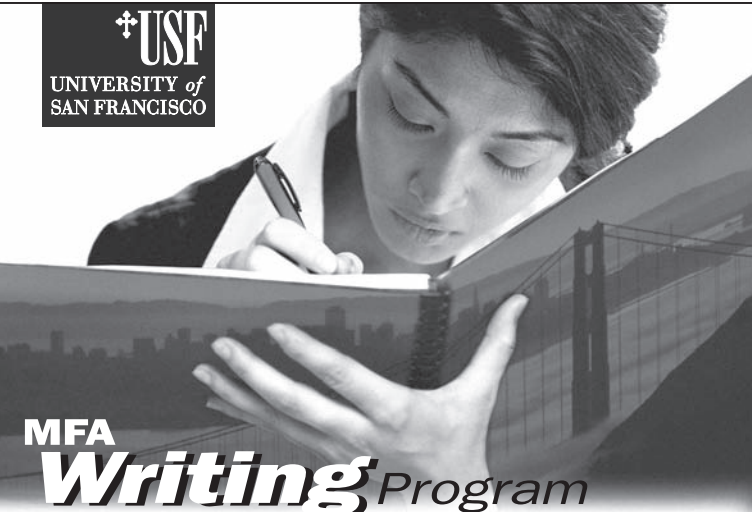
WEDNESDAY, SEPT. 21

Experiment with direct democracy

Hear a panel of experts speak to California's direct democracy (or lack of) and join the discussion about how to return the political process to the people. Panelists include Kim Alexander of the California Voter Foundation; Bruno Kaufmann, Swiss-Swedish journalist and president of Initiative & Referendum Institute Europe; Paul Jacob, president of the Citizens in Charge Foundation; and James H. Fowler, medical geneticist and political scientist at UC San Diego. 7 pm, free.

Golden Gate Room, Building A Fort Mason Center Marina and Buchanan, SF. www.zocalopublicsquare.org **SFBG**

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By Tim Redmond
tredmond@sfbg.com

Over the past three months, the Guardian has been hosting a series of forums on progressive issues for the mayor's race. We've brought together a broad base of people from different communities and issue-based organizations all over town in an effort to draft a platform that would include a comprehensive progressive agenda for the next mayor. All told, more than 100 people participated.

It was, as far as we know, the first time anyone tried to do this — to come up with a mayoral platform not with a few people in a room but with a series of open forums designed for community participation.

The platform we've drafted isn't perfect, and there are no doubt things that are left out. But our goal was to create a document that the voters could use to determine which candidates really deserve the progressive vote.

That's a critical question, since nearly all of the top contenders are using the word "progressive" on a regular basis. They're fighting for votes from the neighborhoods, the activists, the independent-minded people who share a vision for San Francisco that isn't driven by big-business interests.

But those of us on what is broadly defined as the city's left are looking for more than lip service and catchy phrases. We want to hear specifics; we want to know that the next mayor is serious about changing the direction of city policy.

The groups who endorsed this effort and helped plan the forums that led to this platform were the Harvey Milk LGBT Club, SEIU Local 1021, the San Francisco Tenants Union, the Human Services Network, the Community Congress 2010, the Council of Community Housing Organizations, San Francisco Rising, Jobs with Justice, and the Center for Political Education.

The panelists who led the discussions were: Shaw-san Liu, Calvin Welch, Fernando Marti, Gabriel Haaland, Brenda Barros, Debbi Lerman, Jenny Friedenbach, Sarah Shortt, Ted Gullicksen, Nick Pagoulatos, Sue Hestor, Sherilyn Adams, Angela Chan, David Campos, Mario Yedidia, Pecolio Mangio, Antonio Diaz, Alicia Garza, Aaron Peskin, Saul Bloom, and Tim Redmond.

We held five events looking at five broad policy areas — economy and jobs; land use, housing and tenants; budget and social services;



New construction in Mission Bay: Are we building a community — or building a city for rich people?

GUARDIAN PHOTO BY MIRISSA NEFF

A new progressive agenda

A series of community forums helped us craft
a platform for the next mayor

immigration, education and youth; and environment, energy and climate change. Panelists and audience participants offered great ideas and the debates were lively.

The results are below — an outline of what the progressives in San Francisco want to see from their next mayor.

► ECONOMY AND JOBS

Background: In the first decade of this century, San Francisco lost some 51,000 jobs, overwhelmingly in the private sector. When Gavin Newsom was sworn in as mayor in January 2004, unemployment was at 6.4 percent; when he left, in January 2011, it was at 9.5 percent — a 63 percent increase.

Clearly, part of the problem was the collapse of the national economy. But the failed Newsom Model only made things worse. His approach was based on the mistaken notion that if the city provided direct subsidies to private developers, new workers would flock to San Francisco. In fact, the fastest-growing sector of the local economy is the public sector, especially education and health care. Five of the 10 largest employers in San Francisco are public agencies.

Local economic development policy, which has been characterized by the

destruction of the blue-collar sector in light industry and maritime uses (ironically, overwhelmingly privately owned) to free up land for new industries in business services and high tech sectors that have never actually appeared — or have been devastated by quickly repeating boom and bust cycle.

Instead of concentrating on our existing workforce and its incredible human capital, recent San Francisco mayors have sought to attract a new workforce.

The Mayor's Office has, as a matter of policy, been destroying blue-collar jobs to promote residential development for people who work outside of the city.

There's a huge disconnect between what many people earn and what they need. The minimum wage in San Francisco is \$9.92, when the actual cost of living is closer to \$20. Wage theft is far too common.

There is a lack of leadership, oversight and accountability in a number of city departments. For example, there is no officiating body or commission overseeing the work of the Office of Economic and Workforce Development. Similarly the Arts Commission, the chartered entity for overseeing cultural affairs, is responsible for less than 25 percent of the budget reserved for this purpose.

There's no accountability in the city to protect the most vulnerable people.

The city's main business tax is highly regressive — it's a flat tax on payroll but has so many exceptions and loopholes that only 8,500 businesses actually pay it, and many of the largest and richest outfits pay no city tax at all.

AGENDA ITEMS:

1. Reform the Mayor's Office of Economic and Workforce Development to create a department with workforce development as a primary objective. Work with the San Francisco Unified School District, City College and San Francisco State to create sustainable paths to training and employment.
2. Create a municipal bank that offers credit for locally developed small businesses instead of relying on tax breaks. As a first step, mandate that all city short-term funds and payroll accounts go only to banks or credit unions that will agree to devote a reasonable percentage of their local loan portfolios for small business loans.
3. Reform procurement to prioritize local ownership.
4. Link economic development of health-care facilities to the economic development of surrounding communities.
5. Link overall approval of projects to a larger economic development policy that takes as its centerpiece the employment of current San Francisco residents.
6. Enforce city labor laws and fund the

agency that enforces the laws.

7. Establish the Board of Supervisors as the policy board of a re-organized Redevelopment Agency and create community-based project area oversight committees.

8. Dramatically expand Muni in the southeast portion of the city and reconfigure routes to link neighborhoods without having to go through downtown. Put special emphasis on direct Muni routes to City College and San Francisco State.

9. Reform the payroll tax so all businesses share the burden and the largest pay their fair share.

10. Consolidate the city's various arts entities into a single Department of Arts & Culture that includes as part of its mandate a clear directive to achieve maximum economic development through leveraging the city's existing cultural assets and creative strengths and re-imagining San Francisco's competitive position as a regional, national and international hub of creative thinking. Sponsor and promote signature arts programs and opportunities to attract and retain visitors who will generate maximum economic activity in the local economy; restore San Francisco's community-based cultural economy by re-enacting the successful Neighborhood Arts Program; and leverage the current 1-2 percent for art fees on various on-site building projects to be directed towards non-construction-site arts activity.

► LAND USE, HOUSING AND TENANTS

Background: Since the office market tanked, the big land-use issue has become market-rate housing. San Francisco is building housing for people who don't live here — in significant part, for either very wealthy people who want a short-term pied a terre in the city or for commuters who work in Silicon Valley. The city's own General Plan calls for 60 percent of all new housing to be below-market-rate — but the vast majority of the new housing that's been constructed or is in the planning pipeline is high-end condos.

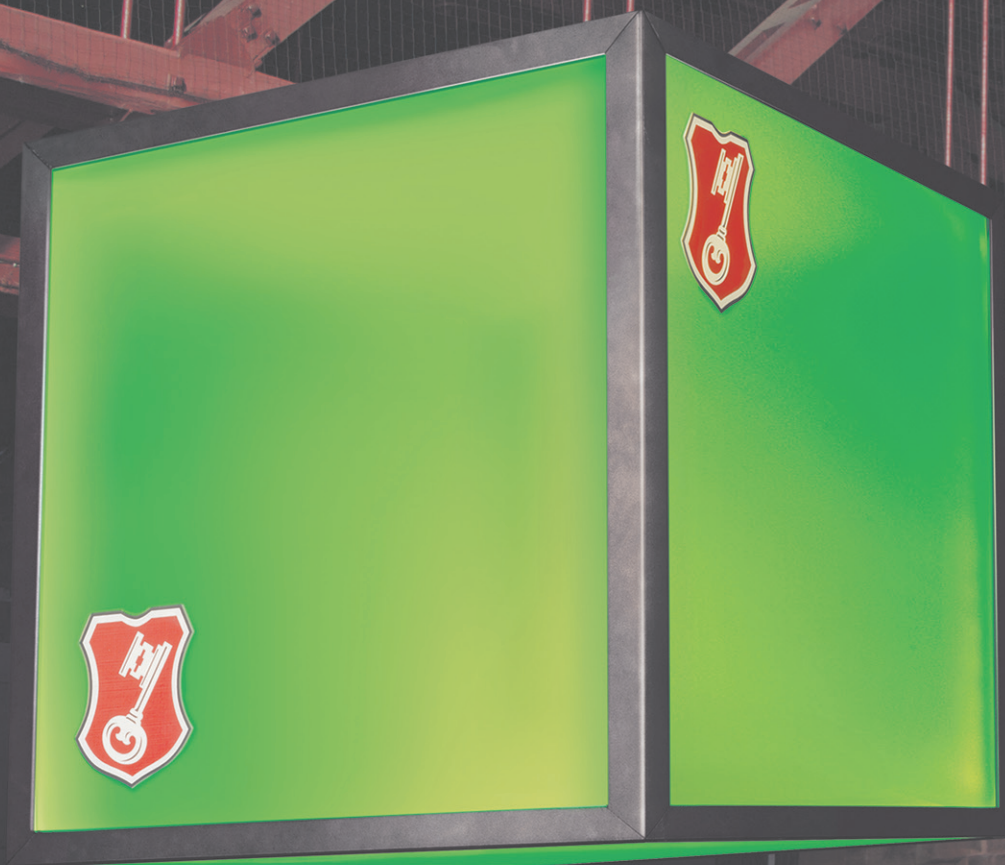
There's no connection between the housing needs of city residents and the local workforce and the type of housing that's being constructed. Family housing is in short supply and rental housing is being destroyed faster than it's being built — a total of 21,000 rental units have been lost to condos and tenancies in common.

Public housing is getting demolished and rebuilt with 2500 fewer units. "Hotelization" is growing as housing units become transitory housing.

Planning has become an appendage of the Mayor's Office of Economic Development, which has no commission, no public hearings and no community oversight.

CONTINUES ON PAGE 14 »

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Agenda CONT>>

Projects are getting approved with no connection to schools, transit or affordable housing.

There's no monitoring of Ellis Act evictions.

Transit-oriented development is a big scam that doesn't include equity or the needs of people who live in the areas slated for more development. Cities have incentives to create dense housing with no affordability. Communities of concern are right in the path of this "smart growth" — and there are no protections for the people who live there now.

AGENDA ITEMS:

1. Re emphasize that the Planning Department is the lead land-use approval agency and that the Mayor's Office of Economic and Workforce Development should not be used to short-circuit public participation in the process.
2. Enact a freeze on condo conversions and a freeze on the demolition of existing affordable rental housing.
3. Ban evictions if the use or occupation of the property will be for less than 30 days.
4. Index market-rate to affordable housing; slow down one when the other is too far ahead.
5. Disclose what level of permanent affordability is offered at each project.
6. Stabilize existing communities with community benefits agreements before new development is approved.

BUDGET AND SOCIAL SERVICES

Background: There have been profound cuts in the social safety net in San Francisco over the past decade. One third of the city's shelter beds have been lost; six homeless centers have closed. Homeless mental health and substance abuse services have lost \$32 million, and the health system has lost \$33 million.

None of the budget proposals coming from the Mayor's Office have even begun to address restoring the past cuts.

There's not enough access to primary care for people in Healthy San Francisco.

Nonprofit contracts with the city are flat-funded, so there's no room for increases in the cost of doing business.

The mayor has all the staff and the supervisors don't have enough. The supervisors have the ability to add back budget items — but the mayor can then make unilateral cuts.

The wealthy in San Francisco have done very well under the Bush tax cuts and more than 14 billionaires live in this city. The gap between the

rich and the poor, which is destroying the national economy, exists in San Francisco, too. But while city officials are taking a national lead on issues like the environment and civil rights, there is virtually no discussion at the policy level of using city policy to bring in revenue from those who can afford it and to equalize the wealth disparities right here in town.

AGENDA ITEMS:

1. Establish as policy that San Francisco will step in where the state and federal government have left people behind — and that local taxation policy should reflect progressive values.
2. Make budget set-asides a budget floor rather than a percentage of the budget.
3. Examine what top city executives are paid.
4. Promote public power, public broadband and public cable as a way to bring the city millions of dollars.
5. Support progressive taxes that will bring in at least \$250 million a year in permanent new revenue.
6. Change the City Charter to eliminate unilateral mid-year cuts by the mayor.
8. Pass a Charter amendment that: (a) Requires the development of a comprehensive long-term plan that sets the policies and strategies to guide the implementation of health and human services for San Francisco's vulnerable residents over the next 10 years, and (b) creates a planning body with the responsibility and authority to develop the plan, monitor and evaluate its implementation, coordinate between policy makers and departments, and ensure that annual budgets are consistent with the plan.
9. Collect existing money better.
10. Enact a foreclosure transfer tax.

YOUTH, IMMIGRATION, AND EDUCATION

Background: In the past 10 years, San Francisco has lost 24,000 people ages 12-24. Among current youth, 5,800 live in poverty; 6,000 have no high school degree; 7,000 are not working or attending school; 1,200 are on adult probation.

A full 50 percent of public school students are not qualified for college studies. Too often, the outcome is dictated by race; school-to-prison is far too common.

Trust between immigrants and the police is a low point, particularly since former Mayor Gavin Newsom gutted the sanctuary ordinance in 2008 after anti-immigrant stories in the San Francisco Chronicle.

Some 70 percent of students depend on Muni, but the price of a youth pass just went from \$10 to \$21.

AGENDA ITEMS:

1. Recognize that there's a separate role for probation and immigration, and keep

local law enforcement from joining or working with immigration enforcement.

2. Improve public transportation for education and prioritize free Muni for youth.
3. Create family-friendly affordable housing.
4. Restore the recreation direction for the Recreation and Parks Department.
5. Implement police training to treat youth with respect.
6. Don't cut off benefits for youth who commit crimes.
7. Shift state re-alignment money from jails to education.

ENERGY, ENVIRONMENT AND CLIMATE CHANGE

Background: When it comes to land use, the laws on the books are pretty good. The General Plan is a good document. But those laws aren't enforced. Big projects get changed by the project sponsor after they're approved.

Land use is really about who will live here and who will vote. But on a policy level, it's clear that the city doesn't value the people who currently live here.

Climate change is going to affect San Francisco — people who live near toxic materials are at risk in floods and earthquakes.

San Francisco has a separate but unequal transportation system. Muni is designed to get people downtown, not around town — despite the fact that job growth isn't happening downtown.

San Francisco has a deepwater port and could be the Silicon Valley of green shipping.

San Francisco has a remarkable opportunity to promote renewable energy, but that will never happen unless the city owns the distribution system.

AGENDA ITEMS:

1. Promote the rebirth of heavy industry by turning the port into a center for green-shipping retrofits.
2. Public land should be for public benefit, and agencies that own or control that land should work with community-based planning efforts.
3. Planning should be for the community, not developers.
4. Energy efficiency programs should be targeted to disadvantaged communities.
5. Pay attention to the urban food revolution, encourage resident owned farmers markets. Use unused public land for local food and community gardens.
6. Provide complete information on what parts of the city are fill, and stop allowing development in areas that are going to be inundated with sea level rise.
7. Prioritize local distributed generation of electricity and public ownership of the power grid.
8. Change Clean Energy San Francisco from a purchasing pool system to a generating system. **SFBG**

Our candidate forum to discuss this agenda — and ask the mayoral contenders to respond to it — will be held Sept 21, 6 pm, at the LGBT Center, Market and Octavia.



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NEWS

Banking on misfortune

New debit cards for unemployment benefits funnel more fees and customers to Bank of America

By Oona Robertson
news@sfbg.com

Unemployed San Franciscans are now receiving monthly benefit payments through a mandatory Bank of America debit card. While presented as a benefit to both recipients and the state, the initiative is the latest chapter in a long history of banks profiting off of the less fortunate.

In July, the California Employment Development Department (EDD) began distributing Bank of America debit cards to all California residents who receive unemployment benefits, "in what is one of the largest pre-paid card programs in the nation," EDD spokesperson Dan Stephens tells the Guardian.

The cards, a result of a recent contract Bank of America won to implement the EDD's new debit card system, replace the monthly unemployment check residents receive. The cards are also being used for disability insurance and paid family leave payments.

"We wanted a faster, safer, more convenient way for our customers to access their benefits," Stephens says. But figuring out the new system takes time, usage fees can surface, and complaints have arisen.

"Now I have against my will been forced to become a B of A customer, which I don't like," says Cliff Liehe, a part time business teacher at City College who collects unemployment benefits during the summer. "I don't want to do business with B of A. I hate them, and there's a lot of staff members that feel the same way, throughout the state, not just City College."

Liehe says that he dislikes B of A because it has a "corporate philosophy that I've disagreed with," as well as, "terrible customer service and high fees." Bank of America, the largest bank in the nation, angered the public by receiving a \$20 billion federal bailout after buying Merrill Lynch in 2009, in the wake of the financial meltdown from which banks quickly recovered but the average American still hasn't.



Money can be accessed on the debit card through purchases, unlimited ATM withdrawals, or transferred to a bank account. Liehe opted to have the money transferred to an account independent from B of A, but says he found the process challenging, and the information and instructions difficult to find.

Bank of America is not paying the EDD, but the new system will save the EDD approximately \$4 million in initial savings due to decreased paper, printing, mailing, and check processing costs, Stephens tells the Guardian. He remains vague about the EDD's plans for this money, but does make it clear that the agreement is a "no-cost contract" between parties.

However, Bank of America's participation is far from charitable. "B of A is covering its costs through fees paid by banks and merchants who honor the cards. Interchange fees are received from businesses that use the ATM network," Stephens says.

With 1.7 million Californians receiving unemployment benefits and using their cards at ATMs and retail establishments, Bank of America will be receiving a percentage off all this money spent, as well as gaining more than a million new customers, unless recipients have the know-how to have their money transferred to a different bank. This adds up to a substantial potential profit for America's richest bank.

"We generally don't comment on the profitability of individual programs or products, but we are pleased to be working with the EDD to provide more secure and convenient benefit payments to its constituents," bank spokesperson Jefferson George told us.

What consumers don't consider when using a credit or debit card to make purchases is that with each purchase, the merchant is paying a

percentage back to the bank or other credit card processor. Here at the Guardian, for instance, we lose a significant percentage of our ad profits when advertisers pay with a credit card. With MasterCard and Visa, we lose 3.5 percent of the sales amount, and with American Express it's 4.15 percent, on top of monthly processing fees.

"The issues with credit card charges in general is that it's all about the small print," says Hut Landon, Executive Director of Northern California Independent Booksellers Association. As with the Bank of America EDD card, unadvertised fees can occur through usage of debit and credit cards. On top of a base percentage, merchants must pay fees for rewards cards, mileage cards, and are sometimes charged for transactions, Landon explains. There is even a fee for manually entering credit card information instead of swiping it. The debit card fee is sometimes less, but merchants still could be suffering from the EDD's new system.

"While this may be a good situation for Bank of America," says Landon, "[for merchants] its definitely not a good deal."

Joel Bleskacek, co-owner of Potrero Hill favorites Plow and Ruby Wine, tells the Guardian he pays between 1.5 percent and 3 percent for credit card transactions at his restaurant and wine store. That's a significant amount of money lost with each transaction, money that goes directly to the banks or credit card processors.

"For what we're paying at the restaurant, I could hire a general manager to work if we only accepted cash," Bleskacek says. But credit cards are more popular than cash at both his establishments. "A vast majority is credit card sales. People don't seem to carry cash anymore. Same at the restaurant. An overwhelming majority of sales are through the credit card machine."

Credit card company's earnings quickly add up. "Basically 2.5 to 3 percent of our entire economy is going to credit card companies..." he says. "Somebody's making some money." **SFBGP**

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Harsh times

By Caitlin Donohue
caitlin@sfbg.com

HERBWISE It's what you would call a recession novel.

The lead character of Tony D'Souza's *Mule: A Novel of Moving Weight* (292 pp, Mariner Books, \$14.95) has nearly navigated the entirety of the upward-downward spiral to drug kingpin-dom we know so well from *Scarface*. This is how his story ends, in part: "And there was the recession and there was not the recession and there was fear from the recession and there was not the fear from the recession. And there was America and there was not America and there was me and there was not me."

The moment comes after hundreds of pages of violence and paranoia. D'Souza's James is a successful freelance journalist rendered financially obsolete in the Crash Which Dare Not Speak Its Name. Reduced from an A-list Austin lifestyle, he decides to drive a pound of marijuana across the country, literally to make ends meet for himself and his young family. His surprising ambition leads to mansions in Florida and reliance on the money-sick and power-mad for business.

Mule reads like an episode of *The Wire*, drawing from *Weeds* for some background material. And like those two series, what it has to say about the times we're living in is worth hearing.

James is a deal-shoot-angst protagonist, a thoroughly middle class character. He wears Lacoste. He can't get a byline to save his life, hence the drug running. His white skin is an advantage as a mule because it keeps him from being profiled by highway cops.

But if the Obama job plan passes, if unemployment was no longer at 9.1 percent, would James still be hustling? This is where *Mule* succeeds, its sheer ambiguity making it so much a product of this rightnow. In 2011, it's not clear if we should be taking deep breathes and job hunting through the madness or straight up losing our shit in the face of economic meltdown, environmental heart attack, and vitriolic culture war.

And yes, *Mule* is also about marijuana itself. This too is important.

How many Cali children have saved their skins by trimming in Mendo?

This is the same substance that supports the professional photographers and glamour shots we profiled in last week's column. Only in *Mule*, double murders are performed over the stuff, people lose their minds to transport it. These are the same things that are happening across the hemisphere, despite our privileged Bay Area cradle where we smoke in the streets and get prescriptions to stoke our appetites. Medicine, felony: marijuana is ambivalence incarnate these days.

If you're looking for a novel-length iteration of why cannabis



Tony D'Souza's protagonist in *Mule* is terrified of car searches — or is he tripping over the economy? MULE COVER
IMAGE BY BRIAN MOORE

should be legalized, you could do worse than *Mule*. But you could also do better. That's because of the book's omnipresent ghoul, the generation-derailing R-word.

Sure, if selling pot wasn't grounds for a felony or worse in most of the country, James would never have to smack around that snotty college dealer with the kid's own textbooks, or been rendered paralyzed by fear in a grotty hotel room in San Angelo, Tex. — but would his world morph into emerald green good vibes? If weed were legal, wouldn't it be assimilated into that other source of our brave protagonist's dread? Would it be just one more job field described by our dismal unemployment levels?

Mule is a drug novel. But it's also a recession novel and it's not a recession novel and the novel's about fear from the recession and the novel is not about fear from the recession.

In other words, read it. **SFBG**



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BEER + WINE



GUARDIAN PHOTO BY MATTHEW REAMER

Rogue pairings

The Pacific Brewing Laboratories guide to DIY food and local brews

culture@sfbg.com

BEER + WINE The other week, I hit up one of the free, bi-weekly Thursday night tasting parties put on by San Francisco nanobrewery Pacific Brewing Laboratories, located in a small garage on a side street deep in SoMa—and was completely smitten. The adventurous atmosphere and swell-looking crowd were part of that, of course. But the small-batch beers on offer (I quickly downed a gorgeously smooth black IPA), the rogue food vendors (I then dove into a box of Nosh This Bacon Crack chocolate), and the almost-steampunk assemblage of tangled brewing equipment, scuffed kegs, and illustrative blackboards really sealed the deal.

Since they seemed exquisitely attuned to

the underground brew-plus-food equation, I asked the guys behind Pac Brew Labs, Patrick M. Horn and Bryan Hermannsson, to tell us a bit about themselves and give us a wee menu of street pairings. Here's what Patrick came up with for us. **(Marke B.)**

"Pacific Brewing Laboratory started in a garage as a place for us to experiment with new beer flavors, styles, and brewing techniques. What started out as a place to share new creations with friends grew into a twice-monthly, totally free event with hundreds of our 'new' friends and great local street food vendors.

"We brew small, 10-gallon batches which allows for constant beer experimentation. Some of our more exotic beer styles include Hibiscus Saison, Squid Ink Black IPA, Chamomile Ale, Lemongrass IPA, Szechwan Peppercorn Red ale, and wine-soaked oak-aged Brown Ale.

We're always on the lookout for new ingredients and inspirations that will lead us to palate-pleasing creations. For our tastings, we often invite a local food cart to attend, in order to pair our beers against some of the amazing varieties of flavors produced by DIY local food vendors. Below are a few of our favorites, which include beers we enjoy from other local breweries."

Read about Pac Brew Lab's upcoming free Thursday Night Beer Nights at www.pacbrewlab.com.

► WISE SONS DELI PASTRAMI + PACIFIC BREWING LABORATORIES SQUID INK BLACK IPA

"Leo Beckerman and Evan Bloom of pop-up Wise Sons Deli (Saturdays, 9 a.m.-2 p.m. at Beast and Hare, 1001 Guerrero, SF. www.wisesonsdeli.com) are on a mission from God to bring to us mere mortals the best in Jewish deli. They've

been serving up their in-house pickles, matzo ball soup, pastries and — most importantly — their weeklong-brined, spice-rubbed, hickory smoked pastrami with home made rye bread to San Francisco and at many of our beer socials since the year 5771. Our Squid Ink is made with darker grains than traditional IPAs and uses West Coast hops to give it a traditional West Coast IPA hop aroma and bitterness. The richness and spices of the pastrami pair perfectly with the citrus-y, hoppy and roasted flavors of the Black IPA. Finish with a house fermented pickle for the perfect sandwich-beer-pickle experience."

► MISSION CHINESE FOOD + TRUMER PILSNER

"Anthony Myint and Danny Bowien have created one of the most creative and community minded pop-up restaurant in the nation with Mission Chinese Food (Thu-Tue, 11:30 a.m.-3 p.m. and 5 p.m.-10:30 p.m., at Lung Shan, 2234 Mission, SF. (415) 863-2800, www.missionchinesefood.com). Their delicious twists on traditional Chinese and Asian cooking include kung pao pastrami, thrice-cooked bacon, tingling lamb noodle soup, salt cod fried rice and cold-poached chicken with chicken hearts. Mission Chinese Food also contributes \$0.75 from each entrée to the San Francisco Food Bank. The Trumer (www.trumer-international.com) from Berkeley, with its high carbonation, crisp malt backbone and good hop bitterness, offers a good counterpoint to the exotic flavors and spices of Danny's cuisine. As the heat and tingling build from chilies and Szechwan peppercorns, a pilsner can really satisfy. (And if you need to douse a flaming palate, the low alcohol content allows for a few brews with minor effect.)"

► NOSH THIS CHOCOLATE + 21ST AMENDMENTS MONK'S BLOOD

Beer and chocolate go together like Bert and Ernie or peanut butter, bananas, and Elvis. Kai Kronfield of Nosh This (noshthis.com) makes some of the most creative chocolates in San Francisco. Butter toffee Bacon Crack, salted caramels made with balsamic vinegar, Meyer lemon, or salt & pepper... not to mention the Bacon Bourbon Rocky Road. These chocolates are the perfect balance of sweet, salty, and chocolate-y and pair well with darker, maltier beers. 21st Amendments Monk's Blood (www.21st-amendment.com), a dark Belgian ale, fits this bill well. Made with the traditional hops and barley, it also contains figs, vanilla, and cinnamon. It's a complex beer, in a can, that complements the richness and intricate flavors of Kai's creations. This combo is a perfect end to an evening, a mid-day snack, or breakfast — whatever, nobody's judging.

► PIZZA HACKER + MOONLIGHT DEATH AND TAXES

"Pizza and beer is typically a no-brainer pairing, but often most choose an IPA, pale ale, or lager to go with their cheesy slice. Moonlight's Moonlight's Death and Taxes (www.moonlightbrewing.com) is a dark lager — but its roasty, crisp and malty flavors lends itself perfectly to the olive oil and salt-covered crust and



Patrick M. Horn and Bryan Hermannsson of Pac Brew Labs.

smoky essence of the Pizza Hacker's (www.thepizzahacker.com) pies. Jeff, the nominal Pizza Hacker and self-described "occasional Pazi (Pizza nazi)", has built a custom-made portable wood fired brick oven called the FrankenWeber. He wheels it up outside bar or brewery, assembles, and bakes fresh pizzas on the sidewalk. His sauce is from organic heirloom tomatoes and he uses a method pioneered by Tartine for kneading the dough. Best tasted with a full bodied, flavorful pint of brew!

► **MAGIC CURRY KART + ALMANAC SUMMER 2010**

Almanac's Summer 2010 Belgian golden (www.almanacbeer.com) is made with blackberries and aged in red wine oak barrels for 11 months. Brian Kimball of Magic Curry Kart (www.magiccurrykart.com) wheels around two burners and two rice cookers on his bike, and whips up the most incredibly Thai-influenced curries in front of you with amazing precision. The ingredients are fresh and the spices are delicious. Almanac's golden ale will add a nice fruity finish to the spicy and flavorful red or green curry. With an eight percent alcohol count and naturally carbonated in the bottle, Summer 2010 will refresh your palette after every sip without overpowering it, enabling new tastes in every luscious bite of curry. Cheers! **SFBG**

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At Russian Hill's Biondivino wine store, natural pours are prime. | SHOP PHOTO BY JON DRUMM; BOTTLES PHOTO BY CAITLIN DONOHUE

Get naked

Adventures in the land of natural wine

By Caitlin Donohue
caitlin@sfbg.com



BEER + WINE The high priestess of natural wines and I are going out for a glass. As is to be expected of a meeting with a thought leader, it's a learning experience.

Alice Feiring peruses the bar menu in front of her. It's a nice enough place, the restaurant we're at, and the wine list includes a few organic pours — but even these, Feiring says, were made with foreign yeasts and an excess of sulfur. The bartender tries lamely to help her order, but it's apparent that even he is not sure what her criteria for an acceptable wine is. Finally, she finds a rose that will work.

Um, I'll have the same.

"I'm kind of a bitch when it comes to wine," she apologizes to me.

Her disclaimer is unnecessary — I've invited her here to teach me about a movement in the wine world

that is turning conceptions of sustainable viniculture practices on their head. The bartender is to be excused for not knowing about it yet.

Feiring's new book *Naked Wine* (231 pp, Da Capo, \$24) is a declaration of her personal preference towards wines grown organically — as many wines are, particularly in California where you can find organic vintages wherever local, seasonal foods are favored — but it goes beyond that. Although a wine's bottle may tell you it's "made with organic grapes," this says nothing about its life post-vine. Reverse osmosis, chemical additives, foreign yeasts, and more are all common practices in wineries. Feiring's beloved natural wines don't use any of these artificial aides.

For locavores, natural wine would seem like the, yeah, natural choice. But even when bottles say "made from organic grapes," it's hard to know what happened to the wine after it left the vine.

As *Naked Wine* puts it, "A truly natural wine, most natural wine

proponents agree, is not possible in every year, but no one ever needs gum arabic, tannin addition, micro-oxygenation, or strong doses of sulfur at every stage." In the back of the book, a list of chemical additives determined permissible for wine by the FDA are listed.

There are over 60 of these, including ferrocyanide compounds and colloidal silicon dioxide. Each time one of these substances are added, your wine is further away from a true expression of the terroir in which it was grown. All these chemicals are legal in wine "made from organic grapes." Many conventional producers claim that without these crutches, winemaking can be neither cost-effective or competent — but to natural adherents, their presence obstructs the connection between terroir and taste.

The day after drinking with Feiring, I attended a screening of a new documentary on Californian natural wines, *Wine From Here*. After we watched the film (a lovingly shot, low budget homage to vignerons who spend their lives in pursuit of purity), the winemakers profiled were invited onstage for a Q&A. They represented some of the best natural wineries in the state — Clos Saron, Coturri,

Old World Winery, Edmunds St. John, Dashe Cellars, La Clarine Farm, and the Salina and Natural Process Alliance.

A few of the vignerons said at various points they'd attempted to add an ingredients section to their labels that would read, simply, "grapes." Officials balked, however, saying that the labels "would imply that other wines were made with things other than just grapes."

But how do natural wines taste? Even Feiring writes in *Naked Wine* that "how one treated a wine was not a moral issue, after all." (A view which possibly negates the environmental dimensions of viniculture; the link between more sustainable, organic farming practices and impact on eco-systems being fairly well established.)

The answer is: varying. Eschewing artificial chemicals and fermentation agents often means giving up standardized product. Natural wine can oxidize more easily than wine treated with sulfites. Reliance on natural yeast means that whatever Mother Earth brings to your grapes is what you end up tasting in the glass.

But for natural wine proponents, this kind of variation can be thrilling. After my chat with Feiring, we

hopped over to Biondivino, a fetchingly designed Russian Hill wine shop that specializes in Italian pours. Owner Ceri Smith stocks many natural wines, which she arranges like books in a library — a visual connection that's strengthened by the rolling ladder Smith uses to access the top racks.

The tasting featured natural selections from the Spanish wine catalog of importer José Pastor. The man pouring us our sips seemed to be a bit cautious of the wines' effect on newbies.

"Now this one is really, really unusual," he told me, doling out a finger of Vinos Ambiz Airén from Madrid vigneron Fabio Bartolomei. He wasn't kidding — it was probably the most distinctive wine I've ever tasted.

Although Airén is the most-harvested white wine grape in Spain, it's usually made into nondescript wine sold in bulk. Not so with Bartolomei's version. The winemaker eschews all additives besides some sulfur spray in his vineyard, and bottles the wine unfiltered. The result was a mouth-encompassing herbal wash, almost Fernet-like in its grassy, spicy taste. I was still wide-eyed when the next wine that found its way into my glass: Catalonia producer Laureano Serres' "5 Anys i un Dia" ("Five Years and One Day" in Catalan).

"Is that... gasoline?" I asked Feiring, who was standing at my side. "You're tasting sherry," she smiled. Wild. But even more wild? All the bottles featured in the tasting were \$25 and under.

Will Feiring become the wine world's Michael Pollan, launching a thousand natural vignerons? Only time will tell — but regardless of the movement's future, natural winemakers certainly pour a glass worth writing home about. **SFBG**

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► SF Cocktail Week

Mon/19-Sun/25, various times, locations, and prices. www.sfcocktailweek.com. This one's the biggie! A whole week of cocktailgating in one of the world's capitals of the new mixology: events, recipes, panels, entertainment, parties, gourmet food — and, of course, tippie, tippie, tippie for (seven) days. We're especially fans of the neighborhood bar crawls. After which we literally crawl. But with an amazing assortment of stylish people, and a new knowledge of our fair cocktails of the city.

► Oktoberfest by the Bay

Fri/30-Sun/2, various times, \$25-\$65. Pier 48, SF. www.oktoberfestbythebay.com. Bavaria much? Ja, ja, oompah-pah! Hoist your stein aplenty at this almost overwhelming fest at Pier 48, which brings a tall draught of Munich to the Bay for this three-day party. Musical entertainment by the Chico Bavarian Band, the Internationals, and dancing from the Deutscher Musikverein — plus a giant German buffet! Lederhosen not required, but obviously encouraged.

► Oktoberfest in the Dimond

Saturday, October 1, 11 a.m.-6 p.m., free. MacArthur Blvd. at Fruitvale Ave., Oakl. www.oaktoberfest.org, Facebook: Oktoberfest. Oakland's going (more) beerlicious with this free, neato-sounding, non-profit, family friendly outdoor event, including trucked-in food from the Oakland Mobile Food Group, three R&B-meets-Bavaria music stages, a kids "rootier garden," a "HopTech homebrewers alley," and tasty beers from more than 30 breweries, restaurants, and associations. Time to get crafty!

► Napa Valley Wine Train "Trick or Train" Halloween Bash

1275 McKinstry St., Napa. Friday, October 28, 10:30 p.m., \$30. (800) 427-4124, www.winetrain.com. That wine whistle will blow, "Boo! Boo!" at this spirited party for adults only (\$30) that includes a costume party (wear something vino-proof, maybe) and dancing until 1a.m. in Wine Country. More adventurous souls can haunt a special gourmet train journey beforehand for \$150 starting at 5:30 p.m. — dining by rail, romantically, spookily. You can bet some great wines will be included in all this, as well as the natural fall beauty of Napa Valley. **SFBG**

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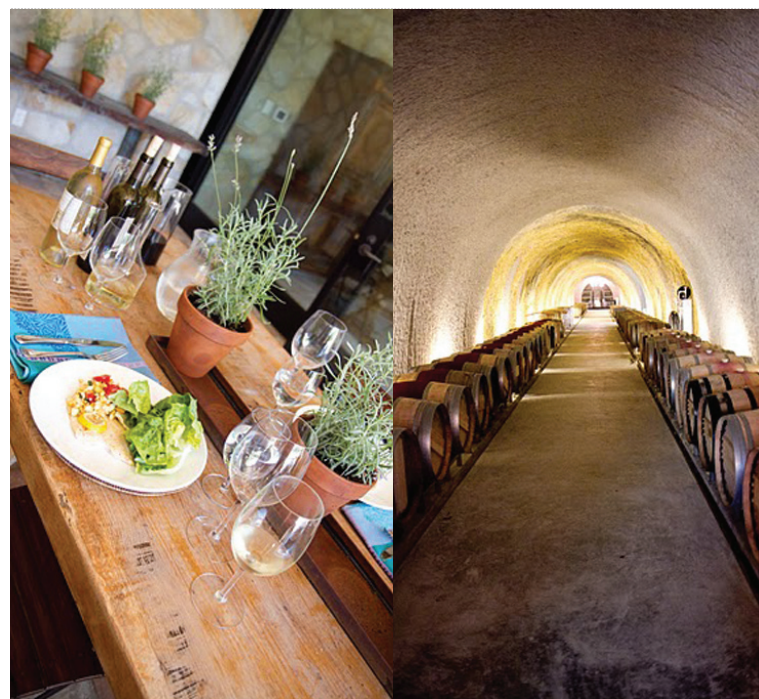
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By Virginia Miller
virginia@sfbg.com

BEER + WINE It's a unique time in Bay Area wine-making. We see more California winemakers finding harmony between New and

Old World-style production, laying off heavier-handed extremes of overly-oaked or high alcohol wines, honing in on our region's true terroir. While global love for big, bold California wines isn't going anywhere, it's ever more apparent that our range is far beyond what might be assumed.

Small, family-run wineries have long undergirded our region's greatness, and today there are many new wines, from Sonoma to Napa, adding nuance to the landscape. As is the case historically, many wineries are a family affair where parents and children share in the work, from production to business operations. Here are a few we felt you should know about; you can order most of their wines through their websites.

SUTTON CELLARS, SAN FRANCISCO

San Francisco holds a treasure in the person of Carl Sutton of Sutton

Cellars. He walks the fine line of approachability and Old World-influenced production style. At 22nd Street and Illinois sits a funky warehouse winery where he throws Jug Sundays, tapping barrels and selling jugs or liters of wine (email directly through its website — www.suttoncellars.com — to be added to the event email list). Carl corrals Dogpatch neighbors to supply grub, like Olivier's Butchery or the TomKat Asian street food truck. His wife Sharon often pours and works with him, both of them wine aficionados and passionate global travelers.

His grapes grow mostly in Sonoma County (with a little Mendocino in the mix), and are often single vineyard wines. At a time when many claim personal care, Sutton's brown label wines are actually filled and corked by hand. Often this kind of care implies high costs, but Sutton stays amazingly affordable at \$14–\$21 a bottle.

Sutton is heavily influenced by France and Spain. He offers a full-bodied Rattlesnake Rosé (\$15), but also the stunning Fizé, a 2010 rosé of organic Carignane grapes. It unfolds with each sip: tart cranberry and pomegranate notes, and a crisp effervescence.

With no yeast or sulfites added, fermentation actually happens in the bottle. It possess a bready nose, with a profile far beyond typical rosés on either end of the sweet/dry spectrum (find this beauty at the winery, Bi-Rite, Rainbow Grocery, D&M). As of last week, he has keg preview of the 2010 Rattlesnake Rosé on tap at Magnolia Pub and Brewery.

His 2007 Carignane is an acidic, balanced, food-friendly red (barrel fermented in neutral oak). The aged La Solera is an elegant after-dinner imbibement and one of Sutton's best creations. A blend of syrah, zin, and carignane wines from 1999-2006, it at turns evokes Madeira, Banyuls, sherry, even whiskey, with whispers of burnt orange, and a golden richness from its time resting in the sun, a classic method he picked up in Spain. La Solera is at the top of his price range at a mere \$30, a steal for such a complex wine.

Sutton's Brown Label Vermouth (unaged brandy-fortified neutral white wine, infused with 17 botanicals, bottled fresh weekly) is a winner. The Alembic was the first place to serve this refreshing aperitif on tap, enjoyed on the rocks, Italian-style. Sutton bubbles over with visions for a wide range of wines and liqueurs, including at least one new aperitif/digestif wine due before year's end.

KELLY FLEMING WINES, CALISTOGA

Head off Silverado Trail, past vines and olive trees, onto a dirt road that leads to a gate. Beyond a sea of cabernet vines, lies Kelly Fleming's stone winery (www.kellyfleming-wines.com), evoking an Italian villa, similar to many I explored in Tuscany. The winery's stone walls and wood shutters imbue the space with a rustic character far beyond its years.

In an open-air dining room, I sat under stone arches at a hand-made wood table crafted from one tree off the 300-acre property. Kelly and her daughter Colleen, who also works for the company, served a Mediterranean-style spread for lunch, using ingredients from their garden (like a silky jam from their fig trees).

We sipped Fleming's 2009 Sauvignon Blanc (50 percent French oak, 50 percent stainless steel), representative of the

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Family wineries CONT.

Oakville soil from which these grapes grow. It's a balanced white with a floral and fruity (pear, pineapple) profile, rounded out by a hint of vanilla. 2007 Cabernet is 100 percent estate and CCOF organically grown, rested in 85 percent new French oak. Though fruit plays prominently (warm, dusty raspberries), hints of wood, nuts and spice give it contrast.

Winemaker Celia Welch works with the region's terroir (this is cabernet country, after all), from vines planted in 1999. The wild beauty of the property's forests and creeks is kept intact with only 12 of the 300 acres planted with vines. Inside limestone caves, the air is naturally cool, storing barrels and bottles of past vintages (unreleased but which they've been perfecting for nearly a decade). At a mere 850 cabernet and 675 sauvignon blanc cases a year, these are truly small production wines.

Kelly is hands-on in so many aspects from harvesting to forklift operation. She and Colleen both were recently certified in forklift driving, highlighting the involved, familial nature of the winery. They are gracious hosts, welcoming guests by appointment.

SWANSON VINEYARDS, RUTHERFORD

Think Parisian carnival, classic French estate, Napa's rich nature, New Orleans' roots, and you'll begin to get an idea of the influences on Swanson Vineyards (www.swansonvineyards.com). The winemaker is Chris Phelps — Clarke Swanson founded the winery back in 1985, planting his first merlot grapes. His daughter, Alexis, works as the winery's creative director. Wife Elizabeth buzzed about as we sipped wine in their enchanting garden, greeting each guest.

The first sign Swanson is different comes when you enter the Sip Shoppe, with red-and-white striped tented walls, Old World French artwork, and Billie Holiday playing soothingly in the background. Elizabeth and Alexis designed the shop themselves, imparting a playful Parisian spirit to what could just be another tasting room. One wants to linger for flights like "Some Like it Red," paired with the likes of warm pistachios, Alexis bonbons (made by Vosges with curry and Swanson's

Alexis Cabernet), or a potato chip topped with creme fraiche and Hackleback sturgeon caviar (lovely with their Chardonnay).

The 2010 Chardonnay was my favorite, and a complete surprise as a mineral, French-inspired chardonnay, reminiscent of Chablis. Neutral oak allows crisp, green apple notes to shine, while honey adds a tinge of cream to the finish. At a pricey \$45, this one is only available at the winery or to wine club members.

Of the reds, Swanson's signature 2007 Merlot offers the best price-to-taste ratio at \$38 per bottle. It's unexpectedly balanced with tart tannins, hints of black cherry, currant and mocha. On the pricier end, the 2007 Alexis Cabernet (\$75) is bold and layered, while a



Swanson Vineyards' Parisian-spirited salon. | GUARDIAN PHOTO BY VIRGINIA MILLER

2006 Petite Syrah (\$70) goes the earthier, spice and gentle black pepper route.

Make an appointment to visit the winery for a Salon tasting (\$65) or Sip Shoppe flight (around \$25), then finish by lingering in the garden. You can taste at dozens of wineries but the Swanson's chic shoppe and salon deliver a fun, Parisian spirit to the Napa countryside. **SFBG**

Virginia Miller writes about the latest food and drink news at The Perfect Spot, www.theperfectspotsf.com

food + drink

Neatly tucked away from the Valencia Street h-words, Radish stages well-crafted feats of new all-American — like this old world salad with tomatoes, goat cheese, arugula, and summer squash. | GUARDIAN PHOTO BY RORY MCNAMARA



Lucifer's crucifer?

By Paul Reidinger
paulr@sfbg.com

DINE On a recent midsummer's eve, I found myself gazing down the Valencia Street corridor and (with a slight squint of the eye) thought: this is just like the

Strip! This is like Vegas for hipst — but no. No more H-bombs from me. The question does remain, however, whether a neighborhood can be as utterly transformed as this part of the Mission has been and still remain a neighborhood. One sunny bit of proof that the answer might be yes is the recent opening of Radish, one of those small, slightly-off-the-beaten path, homemade-with-style places that have long made this city such an appealing place to eat.

Just as some of the better restaurants in Las Vegas are off the Strip, so Radish is a few but important steps off the parade route. It occupies a classic corner spot, an L of windows (including transom windows that have been carefully cleaned — not something you see every day), at 19th Street and Lexington. It feels rather far from the madding crowd — Lexington is a lovely, leafy lane — but it is central. There are some impressive oil paintings on the walls, something else you don't see every day.

The radish as a foodstuff has won mixed reviews down the ages. It is a crucifer and is therefore believed by some to have anti-cancer properties. But Pliny the Elder (the Roman writer and admiral who perished at Pompeii 1932 years ago last month) found the little root to be “vulgar” and a cause of “flatulence and eructation.” Oh dear. Luckily, the menu at Radish doesn't emphasize radishes. In fact I spotted just one, a lone coin lurking in a side salad amid a swarm of halved pear tomatoes. Maybe it was a stray. Otherwise, the food is a cheerful mélange that moves winningly between all-American and new American — new-all American, if one is permitted to put it that way, with a slight Southern twist — n'all? — since the chef, Adam Hornbeck, grew up in Tennessee.

But someone in the kitchen has been to the north, all the way to Canada, judging by the poutine (\$8) we found chalked onto the specials board one evening. Poutine is the dubious but wildly exciting friend your mother always wanted you to stay away from. Radish's version was a huge plate of French fries doused with gravy (almost a béchamel sauce, it seemed to me) and topped with shreds of crisp bacon and plenty of ripe avocado slices.

“There are 10,000 calories on this plate,” came the complaint

from across the table. Yes. And that was not too high a price to pay. If I were a budget-cutter, I might have dealt away the avocado, which brought some pretty color but otherwise was too subtle for such a muscle-y mess of a dish.

Mac 'n' cheese (\$4.50) seemed to be nearly as calorie-dense as the poutine, but because it was served in a much more modest portion, in a small crock, it didn't send the needle on our calorimeter spinning. A nice alternate home for the poutine's avocado slices, incidentally, would have been the boldly tangy old world salad (\$9), a neatly arranged English garden of sliced heirloom and cherry tomatoes, rounds of summer squash, smears of goat cheese, arugula leaves, and a full-throated balsamic vinaigrette that, like a compelling speaker, brought the constituents together and held them rapt.

Hornbeck's baby back ribs (\$14) are really first in show. We found them to be spicy, smoky, and — most important — juicy. It was as if the meat were oozing liquid smoke. It doesn't matter how tasty your sauce or marinade is if you dry the ribs out when roasting them, and it is awfully easy to dry them out. To find them beautifully cooked and smartly seasoned, as here, was a real treat. The accompanying potato salad was, like its partner (a lone cob of grilled corn), very much a sidekick, but it

had been carefully made with big, irregular chunks of new potato and plenty of paprika for color and kick.

A steak sandwich (\$13) was served on focaccia, and the flaps of meat were tucked in with strips of orange bell pepper and melted cheddar cheese. The side salad of arugula and spinach turned out to be the home of the fugitive radish coin; finding it was like the culmination of an Easter egg hunt.

One of the desserts deserves a special mention, the shortbread (\$6), festooned with strawberry meringue and whipped cream. The shortbread had some of the sublime crispy-spongy quality of a cinnamon bun, and I wondered if it might be some version of brioché. No, we were told, it was a biscuit, the same kind the kitchen uses for its breakfast dishes. This is frugal and prudent — also brilliant, or, as the h-folk sometimes put it, rad. **SFBG**

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FOOD + DRINK

Ms. Mirliton

By L.E. Leone
le_chicken_farmer@yahoo.com

CHEAP EATS First time I went to Criolla was with Coach and company and I was just tickled to death to be eating chicken and waffles within

walking distance from my home. Chicken and waffles! I forgave them the dry chicken, even though it was all dark meat and dark meat is of course harder to overcook, because the waffle was good. And they offered real, true Vermont maple syrup for one worth-it dollar more.

And it was chicken and waffles. And walking distance. And so forth: sweet potato tater tots, limeade, sunshine, just a beautiful sidewalk San Francisco day at Market and Noe.

I thought: OK, new favorite restaurant. It ain't Farmer Brown's Little Skillet, or even Auntie April's, but it ain't Baghdad Café anymore, either. It's chicken and waffles! In the Castro, and that was overall a happy thought.

Next time I went was with Hedgehog on an also-beautiful day, but we sat inside. In the window, and looked out upon the sidewalk there. It's a colorful corner. Men stroll by naked. Nobody blinks.

All right.

But if you are going to make fried chicken anywhere in the world, including the Castro, including walking distance to my house, you are going to need to make it to order. Fried chicken don't sit well. It never has, and it never will. So unless you're a place that sells it as fast as you can crank it out, you're going to serve some hit-or-miss soggy-breading-ed and dry-meat fried chicken. Most of the time.

I don't know if Criolla Kitchen fries or tries to fry their chickens to order. If they do, they better get better at it.

The good news is, since it isn't just a chicken and waffle place, or even a fried chicken place, you've got plenty of other options. And a lot of them sound kinda good. Almost all of them, besides the chicken and waffles, sound Louisianic: chicken gizzards with pepper jelly, mirliton salad, red beans and rice, shrimp po'oy ...

I got the Louisiana farm-raised catfish mojito isleño on the sheer strength of the number of words in

its name. If there were green olives in the tomato-ey, onion-y smother as advertised, I didn't see or taste them. But it was pretty good anyway.

Hedgehog's chicken was soggy-topped and dry inside. I'd warned her, but she had to see for herself, poor li'l prickly. Anyway, the red beans and rice that came with it were good.

Warning: the black beans are vegetarian, and therefore not very good. Unless maybe if you're a vegetarian, but even then I think they might could use a little something.

The best thing I've had, in my two visits to Criolla, was the mirliton salad. Hedgehog, being an issue-taker by nature, took issue with our waitperson's mispronunciation of mirliton. She's also a former and future resident of New Orleans, so has heard the word more than most of us'n.

The way she says it sounds like mella tone, as in melatonin — which has helped me sleep once or twice, so I like it. But the salad is something else entirely: almost see-through, thinly sliced strips of mirliton — or chayote, a kind of gourd with crunch, which tastes pretty much exactly like whatever you put on it, in this case a lemon-cumin vinaigrette.

And avocado, which needs no introduction.

Yum! So that was the best thing I have had at my new favorite restaurant. A little tiny starter salad. Still, I will go back, I'm sure, because even though I'm mad at them for their fried chicken, and disappointed in the catfish, there are still the shrimp po'oy and char-broiled oysters to be tried.

If those oysters come even close to the chargrilled ones I ate one day at Acme Oyster House in Metairie after buying some shirts at the mall last spring, then I will be the happiest little glaze-eyed chicken farmer in the whole wide city, and will promise to never ever leave the Bay Area ever again.

Which. Wait. I have promised before, and broken. And broken. And will break again, I promise. **SFBG**

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SEPTEMBER 19-25, 2011

7
DAYS OF

SPECIAL EVENTS • SEMINARS • DINNERS • AFTER PARTIES

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MAIN EVENTS

Monday, September 19

Bar Crawl with Charbay and the Perfect Puree of Napa Valley

5-8 p.m.

Rye, Cantina, Otis Lounge, Rickhouse

Opening Night Party: Around the World with Anchor

6-9 p.m.

Anchor Brewing Company

Tuesday, September 20

No. 209 Gin Experience

5-7 p.m.

Jasper's Corner Tap & Kitchen

Wednesday, September 21

Shaker & Flask

6-9 p.m.

Big Daddy Antiques

Thursday, September 22

East Bay Showdown

6-9 p.m.

Tessera Gallery, Oakland

Best of the West

6-9 p.m.

Forum at Yerba Buena Center for the Arts

Friday, September 23

Barbary Coast Bazaar

8-11 p.m.

The Old Mint

Saturday, September 24

Historic North Beach Bar Stroll with Dominic Venegas and Jackie Patterson

11 a.m. to 3 p.m.

Begins at Buena Vista Cafe

The Art of the Cocktail

3-5 p.m.

Gallery in the Sky

The Legends Awards

6:30-10 p.m.

Sir Francis Drake Ballroom

Liquor.com presents the Rémy Cointreau USA Legends After Party featuring the SF USBG

10 p.m. - 2 a.m.

Harry Denton's Starlight Room

Sunday, September 25

St. George Spirits Bathtub Gin BBQ

4-7 p.m.

St. George Spirits, Alameda

DINING EVENTS*

Tuesday, September 20

15 Romolo with Stag Dining Group

7:30 p.m.

15 Romolo Place, San Francisco

Bar Agricole

7 p.m.

355 11th St.

Foreign Cinema

7 p.m.

2534 Mission St.

Grand Café

7 p.m.

501 Geary St.

Gitane

7:30 p.m.

5 Claude Lane Gallery

Heaven's Dog

7 p.m.

1148 Mission St.

Jasper's Corner Tap

8 p.m.

401 Taylor St.

Michael Mina

7 p.m.

252 California St.

Thursday, September 22

Absinthe

7 p.m. punch cocktails, 7:30 dinner

398 Hayes St.

Friday, September 23

Bar Adagio

7 p.m.

Hotel Adagio, 550 Geary St.

Tres

6:30 p.m. cocktails; 7:30 p.m. dinner

130 Townsend St.

*** Tickets to Dining Events include food, beverage, tax and gratuity and must be purchased 24 hours in advance. Please visit sfcocktailweek.com for menus, additional information and tickets**

SEMINARS*

Monday, September 19

Understanding the Heart of Tequila (with a Real Agave Farmer)

6-8 p.m.

Tuesday, September 20th

Craft Cocktail Tools: What They Are and How to Use Them

12-2 p.m.

The Nerdy Aspects of Gin Cocktails

3-5 p.m.

How To Set Up Your Home Bar

6-8 p.m.

Wednesday, September 21st

Hands-on with Scott Beattie: Artisanal Gin Cocktails

6-8 p.m.

The Taste Challenge: Testing Your Palate

12-2 p.m.

Thursday, September 22nd

The Science of Taste

3-5 p.m.

Friday, September 23rd

How San Francisco Saved The Irish Whiskey Category: The Rise, Fall and Resurrection of The World's First (And Finest!) Whiskey

12-2 p.m.

Introduction to Tequila with Ryan Fitzgerald

3-5 p.m.

Peat meets Sweet: Nosing and Tasting Single Malt Scotch with Chocolate

6-8 p.m.

Saturday, September 24th

How to Throw a Brunch Cocktail Party with H. Joseph Ehrmann

12-2 p.m.

Not So Simple: the Art of Crafting Perfect Simple Syrups

3-5 p.m.

Sunday, September 25th

History of Cocktail Books with John Burton

12-2 p.m.

Bartending by the Bay: an Historical Tale through San Francisco's Saloon and Cocktail History with John Burton

3-5 p.m.

*** All Seminars take place at The Boothby Center for the Beverage Arts, 1161 Mission St., Ste. 120**

**For complete details and tickets, go to sfcocktailweek.com
Must be 21+ to enter all San Francisco Cocktail Week events.**

GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



WEDNESDAY SEPT. 14

MUSIC

Fake You Own Death

A few years back, local indie rockers Elephone received an infusion of new life via a teenage singer. Unfortunately, the procedure didn't stick and the band met its demise. But if someone has to die, let it be the group. At least then the members can go on to new lives like the Downer Party and Kill Moi. Elephone guitarist Terry Ashkinos has found a survivor's group in Fake Your Own Death. "Open my mouth to speak, but it's old technology. Fake your own death, watch it on TV," the band sings on one listless, sonorous track recalling the National. Dying is easy, what comes after is harder. **(Ryan Prendiville)**

With Bruises, Excuses for Skipping, DJ Neil Martinson (SMiLE!)
9:30 p.m., \$10
Cafe Du Nord
2170 Market, SF
(415) 861-5016
www.cafedunord.com

MUSIC

Kylesa

Set your head to banging as Kylesa returns to San Francisco. The Savannah, Ga. double-drummed metal titans

have taken music to its heaviest extremes, defying genre boundaries in favor of sheer crushing aggression. Formed by members of 90s sludge innovators Damad, Kylesa obliterates the boundaries between punk and metal, drawing fans of loud and heavy from all over the spectrum — its Pushead-designed logo is practically required adornment on black denim vests worn by crusties and longhairs alike. Last year's *Spiral Shadow*, the band's fifth full length album, proves that Kylesa shows no sign of mellowing out, even as they explore new horizons and incorporate increasingly psychedelic twists to their booming Southern sound. **(Cooper Berkmoyer)**

With Deafheaven and Castle
8 p.m., \$15
859 O'Farrel, SF
(415) 885-0750
www.gamh.com

THURSDAY SEPT. 15

DANCE

"Extinction Burst: a dance of lost movement"

How refreshing! For once we don't have to feel guilty about contributing to the extinction of so many threatened species. Think those bottom-of-the-ocean crawlers who will be gone

before we have even discovered them. Thank you, Chris Black. Her latest five-person dance installation, "Extinction Burst: a dance of lost movement" brings back to life — sort of — animals who are gone. She is a smart, experienced choreographer who can peek below of just about anything and twist her findings into dance theater that smiles as it informs. **(Rita Felciano)**

7:30 p.m., \$10–\$12
California Academy of Sciences
55 Music Concourse, Golden Gate Park, SF
(415) 379-8000
www.calacademy.org

EVENT

Bonny Doon Press Club

Attention local oenophiles! As part of Press Club's Visiting Vintner Series, Randall Graham, the founder of Bonny Doon Vineyards (located just to our south in Santa Cruz County) will be on hand tonight for a meet and greet — and to lead tastings of his outstanding wines. The independent owner and author of *Been Doon So Long* (University of California Press, 2009) has gained a well-earned reputation for innovative ideas in several areas of his business, including the introduction of screw cap bottles and unique labels. His delicious wines, however, remain the real reason for his success, and he'll be bringing along several limited produc-

tion varieties for aficionados to enjoy. **(Sean McCourt)**

6-9 p.m, free admission, tasting flight \$21
Press Club
20 Yerba Buena Lane, SF
(415) 744-5000
www.pressclubsf.com

MUSIC

Part Time

Part Time, San Francisco's lo-fi darling of the moment, is a visitor from another time, a dimension in which the early 80s never soured and the party lived on forever. The debut album *What Would You Say?*, released by Mexican Summer earlier this year, plays like some fabled bedroom pop gem, thought lost for decades until rediscovered one sunny day at a flea market, wedged between a Barbra Streisand Christmas album and *The Return of Bruno*. Don't be fooled into thinking it's just a novelty band, though. The vintage aesthetic belies Part Time's innovation on a retro template and the captivating pop goodness it crafts — danceable tunes that sound like home recorded Prince demos with a teenage goth edge. **(Berkmoyer)**

With Pamela, Surf Club and Permanent Collection
9 p.m., \$5
1600 17th St., SF
(415) 252-1330
www.theeparkside.com

DANCE

Project Bandaloop

A vertical dance floor ain't no thing for Project Bandaloop. They've been soaring across mountains, skyscrapers, and other breathtaking sites for two decades with work inspired by the possibilities of climbing and rappelling. For the group's 20th anniversary season, it will take on the Great Wall of Oakland in *Bound(less)*, a multimedia event, synthesizing years of creativity under the direction of Amelia Rudolph. The free performance features a live band in addition to fearless physicality and grace. After years of interacting with environments and audiences around the world, Project Bandaloop's aerial dance brings a daring artistic edge to the notion of climbing as the vertical ballet. **(Julie Potter)**

Thurs/15-Sat/17, 8:30 p.m., free
The Great Wall
West Grand Ave. at Broadway, Oakl.
(415) 421-5667

FRIDAY SEPT. 16

MUSIC

Bayonics

On a cold San Francisco summer night in a Bayview recording studio, Bayonics were

talking about when they knew they'd made it big. It happened on Craigslist actually. Members of the Latin-hip-hop-soul-funk-reggae-country (yeah, it goes there) big band spotted an ad from an SF high school bandleader that was looking for new musicians "with a Bayonics-style sound." Such a tale could only come from a crew with a strong sense of place — and the group (which shares tonight's bill with Samoa-via-Compton island reggae smoothie J. Boog) sure enough struts its Bay cred during its live shows. Guaranteed to be an ass-shaker, the long-awaited release party for the new album *Mission Statement* celebrates urban SF sound. **(Caitlin Donohue)**

With J. Boog
9 p.m., \$25
Mezzanine
444 Jessie, SF
www.mezzaninesf.com

SATURDAY SEPT. 17

EVENT

Rock Make Street Festival

There are so few things in this life that are truly good and free without some sort of hitch. The Rock Make Street Festival — now in its fourth year — is a genuinely fun (and free) outdoor party in the



Mission, presented by the Bay Bridged blog, the band Tartufi, and accessory makers Cookie and the Dude. Live bands this year include mainstay Tartufi, along with Birds & Batteries, Bare Wires, Battlehooch, Cannons & Clouds, and more ampersand-less acts. There also will be not-free food truck eats and crafts made by local merchants. True story: I bought my brother a heather gray shirt with a huge California screen-print at the first Rock Make Street Festival and he's worn that thing into the ground — it's nearly threadbare. **(Emily Savage)**

Noon-7 p.m., free
Treat at 18th St., SF
www.rockmake.com

MUSIC

Bring Your Own Queer
You can either load your favorite rainbow-flavored, gender-hopping, sexually transgressive buddy into your bright red Radio Flyer wagon and haul zhim down to this wild free daytime outdoor dance party and arts festival at the Golden Gate Park bandshell — or you can just polish the unicorn horn on your own inner Q until it becomes a blinding beacon and go mingle with a planetload of other fabulosities. (Say, is “Planet Unicorn” retro yet?) In any case: come here, be queer, get shoes

for it. DJs Juanita More, the Honey Soundsystem queens, and very special person DJ Bus Station John will provide diverse sounds. Appearances by Adonisaurus, Chica Boom, Philip Huang, the Vagine Regime from Bay Area Derby Girls, and Titland will surely tickle. There will be a *fashion forest* OMG hi. **(Marke B.)**

Noon-6 p.m., free
Golden Gate Park Music Concourse
50 Hagiwara Tea Garden Dr., SF
www.byoq.org

MUSIC

Peter Hook and the Light performing Closer
The odd thing about New Order's disintegration in 2007, with Peter Hook leaving seemingly for good, is that he would tour on Joy Division material. Perhaps it's simply a commentary on the state of affairs: Hook has attributed illegal downloading to shrinking royalties and live performance are the way to work the back catalog. In any case, his band will perform Joy Division's final album *Closer*, a highly acclaimed, darker work that appears on t-shirts less often than *Unknown Pleasures*, which he played to a packed crowd last year. Obviously, it's no more Joy Division than upcoming New Order dates without Hook will be New Order, but it will be a

showcase for the man's influential bass style. **(Prendiville)**

With Oona, DJ Tomas Diablo (Strangelove)
9 p.m., \$22
Mezzanine
444 Jessie, SF
(415) 625-8880
www.mezzaninesf.com

MUSIC

Basscenter III
Tempo-mashing electronic artist Bassnectar returns to the Bay Area for the first time since last year's sold out show at the Fox Theater. This time, however, he's bringing his Basscenter event started in 2010, previously held in Broomfield, Colo. and Asheville, NC. Bass-ically it's a three ring circus (no really — the Vau de Vire Society will be performing) with an eclectic lineup of support. With a more straightforward electro sound, it should be interesting to hear how Wolfgang Gartner works the crowd. And while I don't generally think of wobbly bass when I think of Dan Deacon, his Tim and Eric musical aesthetic brings a certain ADHD liveliness that only the headliner can match. **(Prendiville)**

With Bassnectar, Big Gigantic, Wolfgang Gartner, Dan Deacon
7 p.m., \$40
Bill Graham Civic Auditorium
99 Grove, SF
www.apecconcerts.com

SUNDAY
SEPT. 18

MUSIC

Rorschach
Listening to Rorschach is like being held down and methodically punched in the face. The powerviolence progenitor from New Jersey paved the way for the last two decades of hardcore, alternating between breakneck blast-beat assaults and almost unbearably heavy breakdowns. The 1991 Rorschach/Neanderthal split is a classic of the genre: four songs in under five minutes that helped launch the race to make the meanest music in the world. Although Rorschach called it quits in 1993 after only four years, the band's varied catalogue has remained an important influence in both the punk and metal scenes; after jumpstarting 90s hardcore, Rorschach went on to lay the foundations of metalcore. Reformed in 2009 for a short East Coast tour, Rorschach is making its way to the bay for what's sure to be a memorable, if brutal, night. **(Berkmoyer)**

With Early Graves, Kowloon, Walled City, and Kicker
9 p.m., \$10
Thee Parkside
1600 17th St., SF
(415) 252-1330
www.theeparkside.com

TUESDAY
SEPT. 20

MUSIC

Laudanum
Laudanum is the East Bay king of doom and gloom, a four piece of the most crushing proportions that features members of Asunder, the other heaviest band in the bay, as well as the now defunct Graves at Sea. If a regent of hell ever enslaved the earth, or a zombie monarch rose to reclaim its throne, it would make sense for Laudanum to compose the coronation march. The slow atmospheric drone is notably more sinister sounding than most contemporaries, drawing black metal influences into the rigor of stoner metal with tortured vocals and dissonant progressions. It's what an evil bearded wizard riding on the shoulders of a club wielding giant puts on his iPod to jam out to as he lays waste to his enemies and slaughters the innocent. Or, ya' know, it could be a Zune: evil wizards don't have brand loyalty. **(Berkmoyer)**

With the Body and Braveyoung
9 p.m., \$7
Hemlock Tavern
1131 Polk, SF
(415) 923-0923
www.hemlocktavern.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consid-

eration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

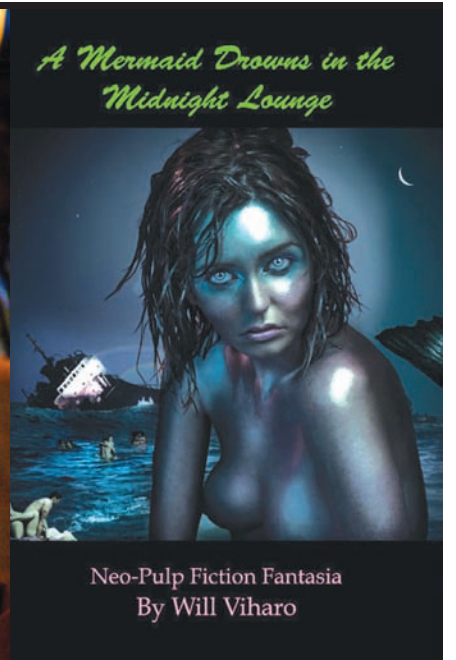
- (1) Fake Your Own Death (see Weds/14); (2) Kylesa (see Weds/14); (3) “Extinction Burst: a dance of love movement” (see Thurs/15); (4) Part Time (see Thurs/15); (5) Bayonics (see Fri/16); (6) Cannons & Clouds play the Rock Make Street Festival (see Sat/17); (7) Peter Hook and the Light (see Sat/17); (8) Laudanum (see Tues/20)

FAKE YOUR OWN DEATH PHOTO BY JULIE SCHUCHARD; KYLESA PHOTO BY GEOFF L. JOHNSON.; “EXTINCTION BURST: A DANCE OF LOVE MOVEMENT” PHOTO BY GLENN MOTOWIDLAK; PART TIME PHOTO BY BIL E TRUJILLO

arts + culture

The author (center, flanked by book covers) drinks a “Vic Valentine” cocktail at Alameda’s Forbidden Island Tiki Lounge.

VIHARO PHOTO BY GABRIEL HURLEY



Write what you know

Will Viharo lives, breathes, and bleeds pulp fiction

By Sean McCourt
arts@sfbg.com

LIT Most fans probably associate Will “The Thrill” Viharo with Thrillville, the awesomely cool series of B movie screenings he hosted at the Parkway (now closed) and Cerrito (now operating under new ownership) theaters. But in recent years, Viharo’s become “The Quill,” shifting his focus to his first love: writing. He’s written several novels and numerous short projects in a retro, neo-pulp vein; he’s currently working on new material as well as publishing several of his older novels, some of which go back decades. He started his first novel, *Chumpy Walnut* — about a foot-tall boy lost in a world of macabre make-believe — when he was only 16.

“I am a born writer, as pre-tentious as that may sound. I’m basically unemployable, possess no other marketable or practical skills, and so realistically, my career options are severely limited. It’s a matter of simple survival: sink or

swim, write or die,” the 48-year-old Alameda resident explains. “Once I started writing, I just couldn’t stop. It’s how I respond to life and the world in general, my natural mode of expression. I really have no choice.”

Viharo’s first published novel, *Love Stories Are Too Violent For Me*, was released in 1995 by Wild Card Press. Movie rights to the book, which introduced recurring character Vic Valentine, have been owned by the actor Christian Slater for the past ten years — though Valentine, a San Francisco private eye, has yet to make his big-screen debut. Undeterred, Viharo has penned a slew of other killer, colorfully-titled books, including *A Mermaid Drowns in the Midnight Lounge*, *Fate is My Pimp*, *Romance Takes a Rain Check*, and *Diary of a Dick*. All are written in a feverish style that recalls not only the hard-boiled detective novels of authors like Raymond Chandler, but also a wide variety of cinematic influences.

“My work has always been informed and creatively inspired by films, particularly exploitation cinema, and all kinds of ‘mood music,’ even more so than my sundry

literary influences,” Viharo says. “I think that’s why my stuff has a keen visual sense and fluent rhythm unique to the form, kind of like graphic novels, sans the graphics.”

It makes perfect sense then that Viharo has made a book trailer to help promote his work. The clip, posted on his website (www.thrillville.net), recalls a classic film noir narrated by tempting excerpts from Viharo’s books. The brand-newest Viharo tome, *Freaks That Carry Your Luggage Up To The Room*, is a blistering tale he describes as “gonzo bizarro pulp;” it’s due out in November. He’s self-releasing it, as he has all his works since *Love Stories*.

“My stuff is good, I know it, and I’m taking it directly to the audience I know is already out there, bypassing the corporate middleman,” Viharo says. He’s learned that the mainstream publishing industry is a conservative, fickle beast — and he’s done trying to win the hearts of corporate titans. “I’m actually riding a new wave since digital publishing has usurped the marketplace, opening doors for many neglected talents at both ends of the scale.”

Viharo’s novels are available online through Lulu as eBooks or print-on-demand paperbacks, and he recently got approval to sell *Down a Dark Alley* on iTunes after a period of “special review” — it seems his more lurid material had triggered an additional vetting before being given the green light.

“Basically, after several decades of self-exploration, I have no more inhibitions, at least artistically,” Viharo says. “My brain has been irrevocably damaged over the years, via sustained exposure to the insanity of our world as well as endless viewings of seriously fucked-up movies, and it shows, but I’m shameless by nature.”

Although his books can feature sensationalistic and savage settings, events, and characters, they are still meant to be simply entertaining — a goal that they exceedingly achieve, thanks to Viharo’s artistic outlook.

“Even the most graphic depictions of XXX kinky sex and ultra-violence are presented in a satirical, cartoonish context, not meant to be taken too seriously,” says Viharo. “I’m a softie at heart; my hard-boiled veneer is pretty transparent, I think. It’s impossible for me to remove my tongue from my cheek no matter how twisted my subject matter happens to be.” **SFBG**

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trash pop culture news, notes, and reviews

Three is the so-so number

GAMER Take a look at your favorite games from the past few years and you'll find most were released not only on one system, but on two or three. The days of platform exclusivity are waning, and all these multi-platform releases mean console exclusives like *Resistance 3* are increasingly important to manufacturers interested in maintaining their position in the industry.

Sony's *Resistance* saga traces the path of a space virus sent to Earth to turn humans into alien-beings called the Chimera. The first two games follow Nathan Hale, a soldier who battles the virus across Europe, and eventually America. *Resistance 3* kicks off where the second game ended (*Resistance 2* spoiler warning): virus-stricken Hale is shot dead by his second-in-command Joseph Capelli.

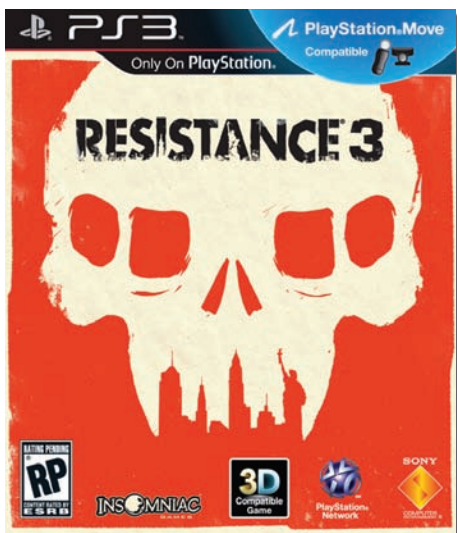
Capelli is a more interesting protagonist than his predecessor, and killing off the main character allows developer Insomniac Games to create a more compelling story that deviates from the military action of the first two titles, but it also robs the story of its building tension, and the final product doesn't have the *oomph* needed for an epic end to a purported trilogy.

Visually, *Resistance 3* boasts some impressive animations and lots of detail. Little things, like trees bent backwards and street signs trembling during a wind-swept shootout on small-town Main Street, create an uncanny atmosphere that is not unlike *Half Life 2* — a game that the cross-country trek of *Resistance 3* evokes in more than just atmosphere.

Where *Resistance 2* had a more modern shooter attitude (maximum of two guns,

regenerative health), the third entry flips the switch in a positively old-school way. Health is distributed via health packs and you can carry a vast and devastating weapons arsenal for the duration of the campaign. Much like Insomniac's other series *Ratchet & Clank*, the devil is in the arsenal.

Weapons are introduced at an alarming pace, each with primary and secondary fire,



RESISTANCE 3
Insomniac Games/SCE (PS3)

doubling the number of options. Even the earliest of weapons, like the Bullseye (shoots around corners) and the Auger (shoots through walls) are designed to create diverse combat experiences, and a limited ammo supply encourages you to try them all.

Three years of polish has done wonders for *Resistance 3*, but it's hard to believe this is the end Insomniac had in mind. Despite its Sony exclusivity, consumer hype is not where it needs to be and Insomniac recently indicated that they are ready to move on. On paper, *Resistance 3* is easy to recommend: it's atmospheric, varied, and has a ton of content when you factor in above-average multiplayer, 3D and Move support. But in a sea of options, it's hard not to be wary of the sinking ship. **(Peter Galvin)** **SFBG**

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7 PM CÉDRIC DUPIRE, GASPARD KUENTZ (2009; 80 MINS.)

The Outsiders: New Hollywood Cinema in the Seventies

MIKEY AND NICKY
8:45 PM ELAINE MAY (1976; 108 MINS.)

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Deerhoof will appear at the San Francisco Museum of Modern Art

PHOTO BY BEN LOZOVSKY

No shushing

Deerhoof at SFMOMA, heavy metal at YBCA

By Emily Savage

emilysavage@sfbg.com

MUSIC Something unexpectedly noisy is happening in the museums of San Francisco. There are two shows taking place in the next couple of weeks that will defy expectations of appropriate gallery sound levels.

The idea for one event was born when artist-quilter Ben Venom wrote a proposal to bring heavy metal music to the Yerba Buena Center for the Arts. Venom's massive heavy metal quilt, *See You on the Other Side*, is currently on display in between two motorcycle gang-inspired jackets as part of the ongoing BAN6 exhibition.

The Bay Area metal scene is woven into the fabric of *See You on the Other Side*. Shirts donated to Venom from local bands such as Hightower, Black Cobra, and Walken — along with old tees for his own collection — were cut up and sewn into his most ambitious design yet: a skull with seven Medusa-style snakes with slithering tongues, multiple pyramids, and lightning bolts.

Venom sewed four other (smaller)

heavy metal quilts in the past, so his own collection of vintage shirts has nearly run dry. Along with his friends' bands, acts such as Gwar, Kylesa, and Red Fang have approached Venom, offering support for his vision or their own collections of shirts to include in future quilts. So far, the only criticisms Venom has faced are from those pissed off that he's cutting up classic shirts — some of which, like his vintage Testament shirt, can sell for upwards of \$80 on Ebay. But he doesn't see it as destroying something, he's sees it as giving shirts a new life, a new function. "At the very end of the day, even the beasts of metal need a warm blanket," he says smiling.

Likely very warm at 13x15-feet, *See You on the Other Side* includes more than 125 repurposed shirts with vivid and macabre imagery; the red of the snakes' tongues popping against the white bulls-eye quilting pattern.

The Mission resident takes inspiration from his life growing up in deeply religious, creative family in Southern Georgia, conversely citing heavy metal, the occult, and alchemy imagery as similarly over-the-top exalting. "The way I look at my work is a collision of the outrageous stage antics of Ozzy Osborne collided

together with the domestic nature of crafts," says Venom, arms folded, peering at his work on the high-ceilinged wall.

Another artistic collision of sorts will take place in a few weeks to compliment Venom's pieces: three local heavy metal bands will play in the sculpture garden at YBCA on Sept. 22, just outside the gallery where Venom's work hangs.

Venom came up with the event idea when the curator sent out a query to the artists involved in the BAN6 exhibition, to see if anyone wanted to tack on a lecture or performance. "It totally ties into what I'm doing. It's like, heavy metal at the museum — that's a little weird," Venom chuckles. "I contacted Hightower, Black Cobra, and Walken and they were all super amped on it."

Those three bands are also represented with imagery in the quilt, having donated shirts to Venom, something that the artist notes as meaningful to the spirit of the piece. "I'm hosting the event, but the bands are playing — it's their night."

There will be a uniquely different live rock show in a nearby museum this month. The formerly San Franciscan foursome, Deerhoof, is flying in from across the country (New York City, Portland, Oreg., Albuquerque, N.M.) to play in the main lobby of the San Francisco Museum of Modern Art this Thursday, Sept. 15, as part of the SFMOMA: Now Playing series.

Deerhoof — Greg Saunier, John Dieterich, Ed Rodriguez and Satomi Matsuzaki — was documented by filmmaker Adam Pendelton for his video installation, *BAND*, a reinterpretation of Jean-Luc Godard's 1968 film *Sympathy for the Devil*. Godard's original included scenes of the Rolling Stones working on the track from *Beggars' Banquet*, interlaced with clips of the Black

Panthers. Pendelton's three channel video installation, shot in 2009 while Deerhoof was working on its most recent record *Deerhoof vs. Evil*, includes beautiful close-ups of the avant-garde musicians working on a song, mixed with audio footage of a day in the life of a politically conscious teenager.

The eight-hour shoot caught the band's first tinkering with "I Did Crimes For You," a deceptively upbeat, repetitious pop track that kicks off with clean guitar, hand-clapping, and Matsuzaki's recognizably high girlish vocals explaining: this is a stick-up/this is a stick-up/smash the windows.

"I don't know what other bands are like when they're working on music, but it can be pretty high tension," says Dieterich, from his new home in Albuquerque, "It's not like we're in a war zone or something, but at the time it can pretty nerve-wracking."

Despite the nerves and early unfounded fears about being filmed, Dieterich says the band ended up enjoying the experience. "It's good to do things like that, to force yourself to be transparent...to be able to operate under any circumstance." Deerhoof does have a track record of flexibility, whether it be taking risks with new tones or equipment, switching instruments during live shows, or reaching out beyond the traditional album-concert rock band format. The band created and performed an original score to Harry Smith's silent film *Heaven and Earth Magic* during the San Francisco International Film Festival a few years back, and its album *Milk Man* was turned into a piece of modern dance theater by schoolchildren who performed it in Maine.

The SFMOMA event will include Deerhoof's performance along with a screening of *BAND*. There



'See You on the Other Side' includes shirts from Hightower, Black Cobra, and Walken

IMAGE COURTESY OF BEN VENOM

also will be a projection of a different Pendelton project; footage of David Hilliard (former chief of staff of the Black Panther Party) touring landmark Black Panther Party sites in Oakland, and an onstage interview with Hilliard.

Deerhoof hasn't performed in conjunction with Pendelton's film since the premiere in New York City last year; Dieterich says he's looking forward to taking it to the museum. "We're going to be playing in this big entryway, I don't know acoustically what that room is like — just thinking from a sound perspective, it will have its own strong character." **SFBG**

DEERHOOF

Thurs/15, 6 p.m., free with admission
San Francisco Museum of Modern Art
151 Third St., SF
www.sfmoma.org

BLACK COBRA, WALKEN, AND HIGHTOWER

Sept. 22, 6 p.m., free with admission
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ANR's Brian Robertson and Michael John "MJ" Hancock power through the pain.

Miami sound machine

South Florida's ANR whips beats into foot-breaking hurricanes

By Emily Savage
emilysavage@sfbg.com

MUSIC Michael John "MJ" Hancock



is in a silly mood. Out on the road with his band ANR (which stands for Awesome New Republic), the drummer-singer picks up my call and says, "Awesome New Republic answering service." I give pause, waiting a tick for the beep, assuming this was an answering machine. But he was there, in the van in Grand Rapids, Mich., on the phone after a "long, deep night drive." Flustered from the confusion, I chattily ask about the current tour.

"It's going very well," he says. "We're all getting along swimmingly aside from the 50 percent of the time when we're yelling at each other. Most of the yelling is just passionate arguments about important socio-political issues though — the way a good American tour should go."

His curious mood might be due to the odd freak accident that happened to ANR a few days before they left for tour. While filming a music video in the band's Miami home base for the song "It's All Around You" off the deluxe version of its album *Stay Kids*, keyboardist-effects pedal charmer Brian Robertson was trying his hand at some modern dance choreography and ended up breaking his foot on the hard cement floor. "[The song] is about hurricanes and earthquakes pummeling the East Coast — which coincidentally has been happening — and he was spinning a girl around in a conceptual imitation

of a hurricane," explains Hancock.

Now here's where you need to bring in the suspension of disbelief. This story could be bogus, the modern dance, the hurricane imitation, it all just sounds too darkly comedic to be true. And yet, I choose to believe. And that goes for the music ANR makes as well. The songs off *Stay Kids* — and the deluxe version released this week — are about the magnificent and horrifying scope of natural disasters, and yet, thanks to the synthy-psychadelic pop tones, they exude futuristic glee. It's less ha-ha funny, more thought-provoking amusing. A black comedy.

The duo enlisted a friend to come on tour and help with the things Robertson cannot do with his injury — set up equipment, lift heavy machinery, drive the van. "Brian just sits on a nice golden stool and tells us what to do," Hancock says. But he can still press the effects pedals with his booted foot.

Hancock may be in a mirthful mood, but he takes his work seriously. The band's next couple of releases sound as divergent as their sound stretches; one is a live instrumentation rock record influenced by violence around the world, the other an electronic R&B and pop record they've been recording in motel rooms along the tour. Along with playing three keyboards and a Moog, Robertson also mixes and masters all their albums.

Hancock and his partner in psychedelic pop crime, Robertson, met and began creating beat-heavy music with soulful melodies after both relocated to South Florida a decade ago

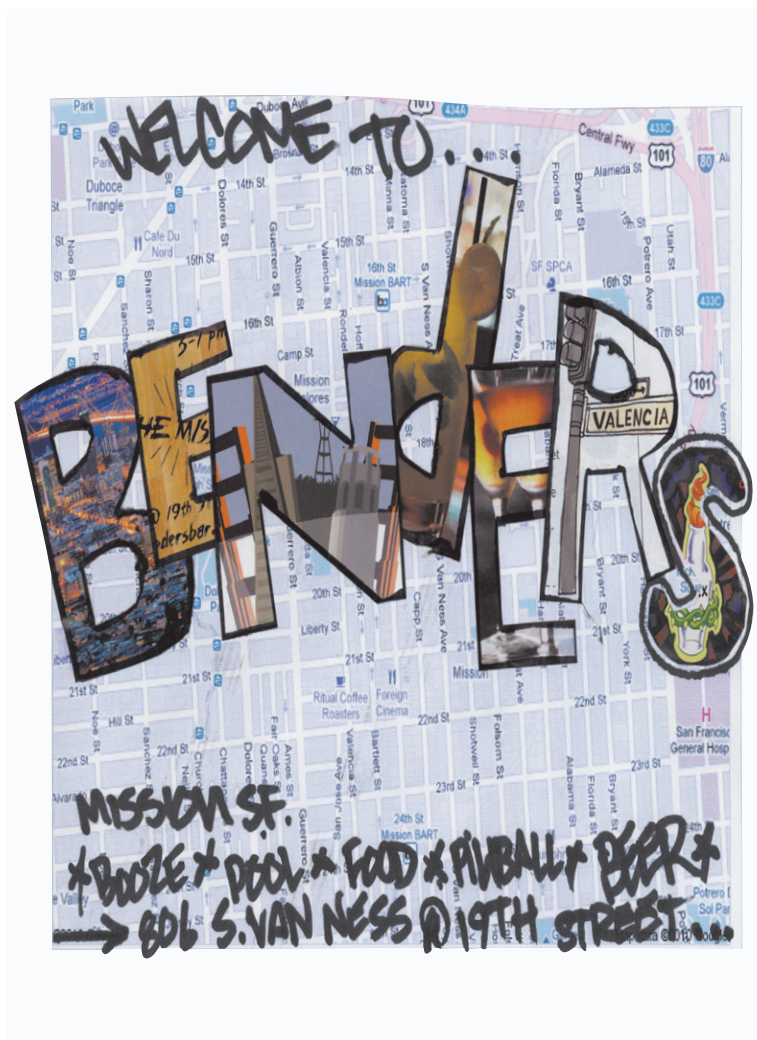
to attend the Frost School of Music at the University of Miami. In between then and now the duo has released a smattering of well-received records and EPs, toured heavily, and opened for Animal Collective, Neon Indian, and No Age. They got a mention in a New York Times article a few years back about the rise of the Miami indie scene, and have recently been mentioned in the same breath with fellow Miami up-and-comers Jacuzzi Boys.

This tour takes ANR to San Francisco proper for the first time (there was an Oakland show three or so years ago) this Thursday, Sept. 15. "Hopefully we'll make it," Hancock jokes. "You've got a lot of hills and our van doesn't go up hills very well — I guess we're playing Bottom of the Hill, so we'll be okay." Pause, "If you see three guys pushing a big white creepy stalker van up a hill, you know, that's us."

Despite the constant touring and songwriting, the duo says it hasn't changed all that much in the past eight years. "It's only really evolved as far as our ability to record better, and lyrically, it's evolved," says Hancock. "It used to be a lot more intentionally funny — I guess some people still think we're pretty funny. But we're not joking, we're serious now," he says with a laugh. Got it, ANR is no laughing matter. **SFBG**

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Intimate exteriorities: Brice Bischoff's "Cave X" (left) and Colin Christy's "Wild and Scenic" turn the outside inward.

BISCHOFF PHOTO COURTESY OF DAVID JOHANSSON PROJECTS; CHRISTY PHOTO COURTESY OF SWAMP GALLERY

Caves of forgotten dreams

By Matt Sussman
arts@sfbg.com

HAIRY EYEBALL If you follow Canyon Drive from Hollywood Boulevard all the way up into the hilly territory of Los Angeles' Griffith Park, you'll reach a cul-de-sac. Beyond that, accessible by foot, is a small stone bridge which leads to a dirt trail that eventually lets you out in what's known as Bronson Valley. This is where you'll find the Bronson Caves.

Even if you've never visited the caves in person, you've probably at least seen them: they've been used in countless motion pictures and television shows. One of the mouths served as the exterior shot for the Bat Cave in the original '60s *Batman* TV series. Natalie Wood's long lost Little Debbie is discovered in one of the caves in 1956 flick *The Searchers*. The

caves also make cameos in plenty of schlocky, B-grade sci-fi and fantasy cheese of both classic (*Invasion of the Body Snatchers*, 1956) and more recent (*The Scorpion King*, 2002) vintage.

Given their status as one of the film industry's leading landscape doubles, it's only fitting that the caves aren't actually caves. There's nothing natural about them: they're all that remains of an early 1900s quarrying operation to supply stone with which to pave the streets of a rapidly-growing LA. On a clear day, from the other side of one of the tunnels, you can get a seemingly eye level view of the Hollywood sign.

This long history of artifice amid geologic permanence is both everywhere and nowhere in Brice Bischoff's series of large-scale C-prints of the Bronson Caves currently hanging at Johansson Projects. The caves are the photographs' crispest formal feature, although it's the dazzling and seemingly supernatural

rainbow-hued blurs within and near them that first catch your eye.

The colorful shapes — which vary in form from blasts of light to smoky wisps — evoke both the caves' history as a site for staged close encounters of the third kind, as well as nineteenth century spirit photography. They're also simply beautiful to look at. Their origin, however, is more mundane: wearing raggedy costumes made from colored paper, Bischoff gestures before his stationary camera using the space of the caves to suggest a course of movement. The time lapse captured by the camera's long exposure renders his presence ghostly while setting into relief the surrounding rocky proscenium, although the artist never disappears entirely. (In one photograph, there is the suggestion of a human form wrapped in the Jamaican flag.)

Even though Bischoff's presence before the camera is required to create each image, his photographs

are the opposite of performance documentation. Rather, they are formally and thematically similar to Hiroshi Sugimoto's ghostly black and white portraits of old movie palaces, for which the photographer left his exposure open for the duration of a projected feature so that the screen appears as a glowing white light that illuminates the ornate architectural decor around it. So to do Bischoff's photographs collate an accretion of instances which, individually, are less important than the location in which they've occurred. They bring to the fore a history which, at 24 frames per second, has always been relegated to the background.

The Bronson Caves aren't the only natural feature on display in this exhibit organized around California landscapes. Tabitha Soren's carbon pigment prints that combine crashing Pacific waves into vertiginous tsunamis and Ellen Black's videos of doctored beach-scapes and mating snakes pack plenty of visual punch but lack the elegant conceptual underpinnings of Bischoff's series.

For a more strenuous walk in the wild, you have to trek down Broadway to Jack London Square where at Swarm Gallery Colin Christy's living installation "Wild and Scenic" throws scare quotes around both terms. For this non-earthwork earthwork Christy transplanted native and invasive plants found around the American River from Coloma, California to a dirt mound in the gallery. The plants are watered on a regular basis, and they're painted with a bio-luminescent pigment to differentiate between native and non-native plants, so that Christy can track their growth patterns by taking long exposure time lapse photographs at night.

Of course, there's another contender in this battle royale: humans. The pile of wood, glinting with patches of gold spray paint, that forms a sort of bulkhead on one side of the mound, references the role the American River was forced to play during the Gold Rush, itself a massive piece of terraforming that has indelibly altered California's landscape. While drawing attention to this history of environmental degradation, Christy's piece — in all of its gratuitousness — cannot help but be somewhat complicit in perpetuating its legacy. There's life on the line, here, even if it isn't human. **SFBG**

BRICE BISCHOFF, TABITHA SOREN, AND ELLEN BLACK

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SAN FRANCISCO AND BAY AREA

It's people!

Big Art Group's secret ingredient is revealed as *The People* descends on Z Space

By Robert Avila
arts@sfbg.com



THEATER Last Thursday afternoon, the floor before the stage at Z Space was strewn with dollar-store paraphernalia, neon-colored wigs, and the odd piece of kitchenware.

On the stage itself, near the front, ran a long makeshift video screen about four-and-a-half feet high. Immediately behind that, at regular intervals, four small video cameras on thin stands faced the back of the stage. Caden Manson, New York-based Big Art Group's artistic director, had been leading a workshop all week in performance media techniques for about 15 locals (most of them active in the dance-performance scene) but today they were crafting something that would actually be a part of this week's much anticipated Big Art Group premiere, *The People: San Francisco*.

To that end, performers picked through the detritus on the floor and fashioned neo-classical costumes for themselves: a broom brush for a centurion's plume, pot lids for shields, a colander for a battle helmet, a table cloth for a toga, an incongruous toy gun, a festive pair of streamers on sticks, a black cap with beaded veil, swords, plastic flowers, and other pop neo-classical accoutrement. "If anybody wants a Molotov cocktail, there's four of them right there," offers one of the group's members helpfully.

By the time they had assembled themselves on stage they had become a strikingly photogenic band of miscreants and martyrs, like the crew of the Bad Ship Lollipop. Manson, a 40ish blond with an equanimous mien and contrastingly subdued in black coat and blue sneakers, announces they have ten minutes to produce a narrative tableau in an epic vein. Maybe because most of these folks — among them Evan Johnson, Ben Randle, Honey McMoney, Maryam Rostami, Laura Arrington, Rachael Dichter, and Sara Kraft — have worked together before, this all happens surprisingly on schedule.

Manson — who with a few directorial adjustments soon has

them all grandly and neatly materializing on the video screen at the front of the stage — explains to me that the pop-up tableau of civil strife the performers have just concocted will act as one of several backdrops to passages from the *Oresteia*, the ancient trilogy of plays by Aeschylus, which itself acts as counterpoint to the series of contemporary interviews of random Bay Area citizens that forms a key component of *The People*.

The results you can see for yourself this weekend, as Florida Street outside Z Space (formerly Theater Artaud) becomes a reimagined public square where a localized discussion of democ-

camp send-up and critique of this culture's media-immersive materialism and its social ramifications.

The People: San Francisco takes Big Art's fundamental approach to performance and democratizes it. The fourth installment of a serial project begun in 2007 in Polverigi, Italy (before moving onto Halle, Germany and Salzburg, Austria), *The People* was designed with two goals in mind, according to Manson. One was to craft a collaborative project that might allow Manson and Nelson greater contact with the communities they've been regularly traveling through on Big Art's annual performance tours. The tradeoff would be some

but notes the remainder will be archived online).

The other goal was related but more specific and immediate: "At the time we started this, in 2007, Bush was in office and he was always talking about promoting democracy," explains Manson. "We were touring all over Europe at this time, and we're wondering: What exactly does that mean, democracy? So we started asking. It's the first time we've asked here, in the United States."

The timing, coming just after the 10th anniversary of 9/11, is auspicious (if coincidental). As a localized act of public discussion of words like terrorism, justice,



Power to 'em: Big Art Group's *The People* is coming to a wall near you. | COURTESY OF BIG ART GROUP

racy gets played out in a big way, through massive video projections, personal perspectives, and live performance in a dazzlingly intricate and thought-provoking merger of bodies and images, the epic and the mundane, the spectacular and the quotidian.

Big Art Group's last appearance in the Bay Area was 2009's deft and rowdy "action media performance," *SOS*, at Yerba Buena Center for the Arts. Founded and led by Manson and executive director and writer Jemma Nelson, Big Art's distinctive, highly integrated blend of theater and media into something it calls "real-time film" was the basis then for a rousing

of the precision and expertise on display in shows like *SOS* for an immediate and interactive bead on a specific locale. In the Bay Area, this contact was managed through three host organizations: Marin's Headlands Center for the Arts (where Manson and Nelson were in residency a few months ago), YBCA, and Z Space. Through this relationship, the project gathered some 40 hours of taped interviews with 42 subjects (including this writer) who were asked an identical set of questions about terrorism, justice, democracy, and war. (Manson was last week still carefully whittling down those 40 hours to a manageable 16 minutes,

democracy, and war, *The People* reclaims from the centers of power and their diffuse mouthpieces the shibboleths and catchwords that normally act as so many parade floats leading us all down blind alleys, if not over cliffs. Wasn't this the real discussion we should have had ten years ago? Some did; some tried and were shouted down. This weekend, at least, the conversation continues. **SFBG**

THE PEOPLE: SAN FRANCISCO

Fri/16-Sat/17, 8 p.m., \$10
Z Space
450 Florida, SF
(415) 978-2787
www.ybca.org

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Saturday, November 12, 8PM

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Sunday, November 13, 7PM

ANONYMOUS 4

Friday, November 18, 8PM

AHMAD JAMAL

Saturday, December 10, 8PM

HOLIDAY GOSPEL SHOW

MARY MARY

Saturday, December 17, 8PM

AARON NEVILLE

Sunday, December 18, 7PM



4 CLOWNS PHOTO BY CAMERON MCINTYRE

THEATER Here's a preliminary accounting from the San Francisco Fringe Festival, which remarkably turns the big two-oh this year. (There's a nifty 2012 wall calendar to mark the occasion available somewhere in the Exit Theatre complex, traditional nerve center for the lottery-based festival started by Exit stalwarts Christina Augello and Richard Livingston.)

Opening night's grab bag was another of those half-arbitrary groupings that ends up feeling so thematically right you can't help getting a little creeped out. It started with Angela Neff's sharp and poignant family tale, *Another Picnic at the Asylum*, the autobiographical story of her childhood (spent partly in the Bay Area) with seven siblings, a much put-upon young mother, and a wild, reckless, manic depressive cowboy crooner of a dad. *Life with Father* this ain't, but the story's gathering darkness is winningly offset by good-natured humor and an offbeat, almost zany embrace of eccentricity. Neff, a local writer-performer, works with only one prop — a simple wooden box — but you have no trouble imagining an entire landscape and cast of characters, including her intense, unpredictable father and his moth-to-flame charm. This is a well-honed show (developed with director David Ford), featuring vivid acting, nicely tailored prose, and a precise gestural vocabulary. A daughter's complex fascination and frustration with a parent's madness ultimately becomes not only the basis for a tribute, but a kind of afflatus too, as Neff reclaims a touch of her father's larger-than-life scope as her own artistic inspiration.

There's a similar alchemy underway in director Jeremy Aluma's fantastic *4 Clowns*. Rowdy, irreverent, totally inappropriate, slightly dangerous, and very funny, the titular madcaps — wonderfully individual performances unleashed with fine ensemble precision by Alexis Jones, Kevin Klein, Raymond Lee, and Amir Levi — take their unsuspecting audience through the phases of life, dwelling on all its hideous temporal suffering with a macabre glee, accompanied by the fancy piano work of Mario Granville. Morbid curiosity, however, proves an invigorating tonic, beating back despair with fierce gallows humor as only a crazed ejaculating demon clown can.

Evan Kennedy's *Quatre-Vingt-Quatre*, while the weakest of the three shows caught before print deadline, fits in pretty well with the fine line between terror and transcendence gracefully negotiated in the two shows above. Five actors in messy but iconic garb (a miner, a hunter, a strongman, a farmer, and a soldier) mince and mawl about the stage, counting off in French until they hit the magic number in the title with the aid of assorted instruments including an abacas. The play between order and chaos here extends subtly to various social norms and categories of existence, a clever calculus that offsets the otherwise wearying numbers game reminiscent of the pedagogical Dada of *Sesame Street*. (Robert Avila) SFBG

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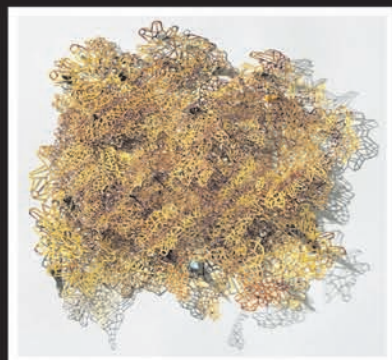


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Scrapers, courtesy the artists.

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TRASHED: TWO FILMS ABOUT GARBAGE

SCRAPPERS, THU SEP 15, 7:30 PM

A vérité portrait of two metal scavengers who scratch out a living with brains, brawn and battered pickups. Co-director Ben Kolak will be in attendance.

WASTE LAND, SUN SEP 18, 2 PM

Artist Vik Muniz journeys to the world's largest garbage dump in his native Brazil. With him, local garbage pickers create images of themselves out of trash, revealing both dignity and despair as they begin to re-imagine their lives.

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Fighting to be free: Lenora Lee and Collin Wong in Lee's *Reflections*.

PHOTO BY TIM RICHARDS

Imagination and identification

Promising choreography and stellar dancing in works by FACT/SF and Lenora Lee

By Rita Felciano
 arts@sfbg.com

DANCE This past weekend, an unlikely double bill once again proved how fertile the Bay Area soil is for dancers' imaginations. FACT/SF's



Pretonically Oriented v.3 was steeped in critical theory yet physically grounded. Drawing on local history, Lenora Lee Dance's *Reflections* offered a window into self-assertion. While employing Asian American images — martial arts and lion dancing — the work resonated beyond its specific cultural context. Both works were developed during summer residencies at CounterPULSE.

"Pretonic," a program note explained, refers to the unstressed ("pre") syllable which precedes a stressed one ("tonic") in a word. Charles Slender used this linguistic precept to fold his rehearsal process into the actual piece. While his trio of exceptionally focused dancers — James Graham, Erin Kraemer, and Catherine Newman — performed variations of material they

had accessed through free-writing, we also watched and listened to streamed videos, including *Slender* at his most slyly professorial, of the rehearsal material that had gone into the making of *Pretonically*. These layers of information sometimes looked as solid as what happened in real time, sometimes as evanescent as memory floating by.

The idea of conjoining process and product is intriguing. *Pretonically* could prove utterly absorbing. Watching the trio in one corner of the stage in front of videos taken in exactly the same spot (but depicting different movements) suggested a fascinating sense of simultaneity. Listening to Slender's voice while his face on the wall clearly spoke different words created a disconnect between two modes of communication.

Toward the end, just as the work seemed to have run its course, the dancers returned and went into a retrograde mode, performing some of their material backwards. It looked as if someone had pushed the reverse button, and they had joined their own selves in a different reality.

At 40 minutes, however,

Pretonically could not sustain itself. Once you understood the complex structure, the piece needed to communicate beyond what it became. Like so much conceptual art, the idea behind it often proved more intriguing than its physical realization.

Having said that, the dancers were mesmerizing by the sheer force of their presence. Moving glacially, they inexorably focused on something ungraspable. Perhaps Kraemer's energy originated from the bottom of her spine, Graham lived off percussive lines, and, though ground-hogging, Newman fixated on the above. Slender is lucky to have dancers as excellent as these; they could run circles around most Butoh practitioners.

Lee's fine *Reflections* also benefited from excellent dancers. Translating to the stage the difficulties of retaining or creating one's identity in an unwelcoming environment is a theme that runs through much of contemporary dance and theater. Lee has previously examined the topic with her Chinese American background in mind; she based 2010's *Passages* on her grandmother's life. In *Reflections* she strikes a fiercer note as she examines the ferocious, even brutal strength required for self-assertion. A male narrator's voice movingly personalized the struggle of escaping the bondage of being "the good son."

Lee made a brilliant choice in enlisting two martial arts group, Kei Lun Martial Arts and Enshin Karate, South San Francisco Dojo. They were the warriors who fought each other in the "cold streets of Chinatown," but also embodied the ongoing struggle within. Raymond Fong, who is as fine an actor as he is at practicing karate, became *Reflections'* everyman. Lee's mixing of her own choreography with pure martial arts worked well; seeing the real thing onstage (and not often-vacuous "martial arts inspired moves") was thrilling. At the same these performers looked more nuanced than they might otherwise. Weakest was the choreography for the two women characters, Marina Fukushima as the unattainable dream and Lee herself as a compassionate woman warrior.

Making fine use of a lion dance, including bamboo lion heads that imprisoned, Lee strung together the work's seven scenes rather straightforwardly. Weaving them more tightly together and including better transitions might strengthen *Reflections'* backbone in future performances. **SFBG**



At left, a rusty scene from *Scrappers*; at right, "Marat/Sebastiao — Pictures of Garbage," a work seen in *Waste Land*. | *SCRAPPERS* PHOTO COURTESY OF THE ARTIST; *WASTE LAND* PHOTO COURTESY OF VIK MUNIZ STUDIO

Green dreams

Two documentaries on the lives of garbage pickers

By Max Goldberg
arts@sfbg.com

FILM Has the landfill, junkyard, and lowly dumpster supplanted the factory as a site of documentary interest and even inspiration? Yerba Buena Center for the Arts features two 2010 docs this week to add to the growing list of recent films centering on scavenging, gleaning, dumpster diving, trash humping, and scrapping — activities illustrating resourcefulness in the shadow of colossal waste.

Scrappers zeroes in on the workday routines and liabilities facing two laboring subjects, Oscar and Otis, good men who cruise Chicago's South Side for scrap metal. The film's three directors spent a couple of years in the passenger seat, long enough for their verité portrait of the scrappers' lives at work to be anchored in extenuating circumstances: a deportation scare for Oscar, a hospital stay for Otis, and most significantly the collapse of scrap prices as a result of dwindling home construction (the same ton of metal that sold for \$200–\$300 in 2007 only brought in 20 bucks in 2008).

Without recourse to a voice-over, *Scrappers* details economic unrest as well as the complex race and class hierarchies of Chicago's scrap scene. This is all secondary, however, to the film's enduring interest in learning how Oscar and Otis actually go about their work — noteworthy in a documentary field crowded with pre-

digested arguments. The filmmakers take liberties in editing together the scrappers' talk into poetic monologues, but it's a small price for granting them autonomy in defining not only the necessities but also the dispensations of their work.

While *Scrappers* works to convey layers of ongoing experience, the Oscar-nominated *Waste Land* is witness to an exceptional intervention. The film follows Vik Muniz, a successful Brooklyn-based artist originally from São Paulo, as he spearheads a collaborative art project in Jardim Gramacho, a gigantic landfill outside Rio de Janeiro. Muniz first contemplates the site from his Brooklyn studio using land art's modern surveying tools, Google Earth and YouTube. Once on the ground, his initial disbelief at the scale of the landfill gives way to the more modest realization that many of the pickers working there don't view themselves as the wretched of the earth.

Waste Land director Lucy Walker omits Muniz's selection of a handful of the pickers as collaborators and subjects — a thorny process, one imagines — instead fleshing out the backstories of the (admittedly remarkable) chosen ones. They gather material from the dump to help Muniz fashion their iconic portraits back in the studio, with the proceeds of the finished work benefiting the pickers' labor association.

Muniz's giving act is more personal and sustained than a benefit concert, but the difference is one of quality not kind. He repeatedly

stresses the project as a joint effort in making art of garbage, but the real magic consists of turning garbage into something *priced* as art, a conversion which undoubtedly helps the pickers but also solidifies Muniz's privileged position in the world marketplace. In view of this, it's worth pointing out that many other artists have adapted scavenger aesthetics as a means of dissenting from patronage systems (art or otherwise). In 1965, for instance, Brazilian director Glauber Rocha issued his "Aesthetic of Hunger" manifesto to define Third Cinema's difference. Some years later filmmakers associated with the Tropicália movement went a step further and called for an "Aesthetics of Garbage." Needless to say, they envisioned something different than *Waste Land*'s sympathetic detachment. It's not a fair comparison perhaps, but days after seeing the film I'm still bothered by the way it maintains a wry distance from Muniz's earnest struggle for moral clarity while itself indulging in artsy portraiture of the pickers at work (scored to death by Moby). In any case, magnificent unsigned art grows out of landfill closer to home at the Albany Bulb. There's a documentary about that too — *Bum's Paradise* (2003). **SFBG**

TRASHED: TWO FILMS ABOUT GARBAGE

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Vive Vigo

A new DVD set celebrates Jean Vigo's evergreen films

By Max Goldberg
arts@sfbg.com

FILM The beatification of Jean Vigo as cinema's Romantic poet — only four films before tuberculosis carried him off at 29 — is one of the

less interesting things about him. As myth it's maudlin and a little corny, nothing like his films which won't sit still long enough for you to call them immortal. Whether structured as an exploded city symphony (1930's *À Propos de Nice*), commissioned portrait (1931's *Taris*), anarchic boarding school farce (1933's *Zéro de Conduite*) or multivalent love story (1934's *L'Atalante*), they crack open the known world and flash epiphanies like jewels before the camera.

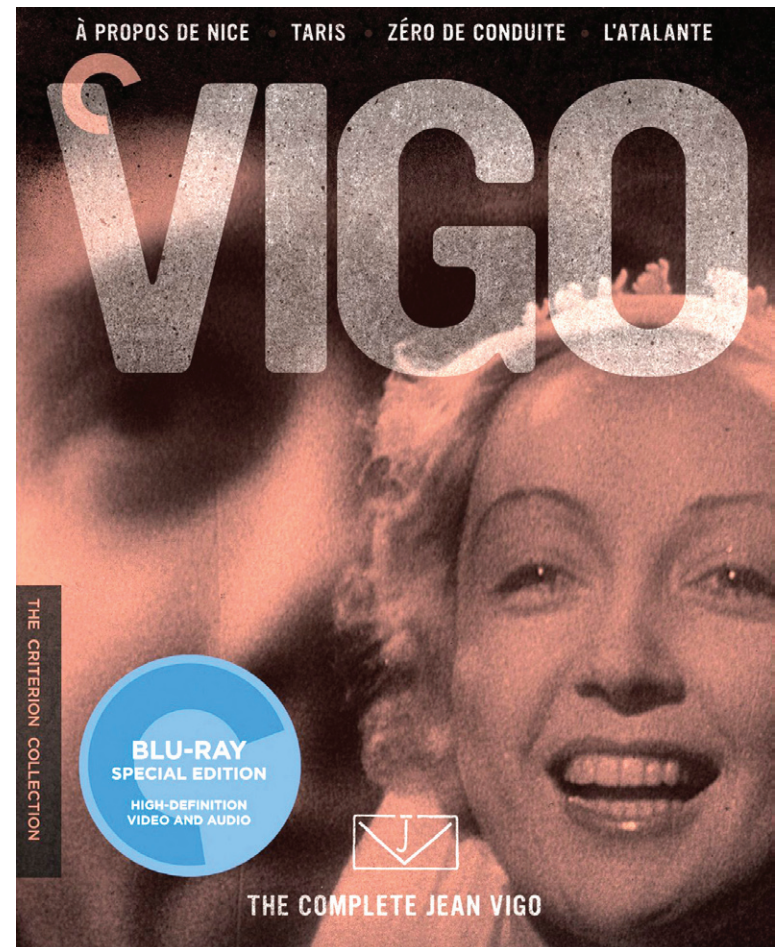
Vigo's most famous sequences — the pillow-fight processional in *Zéro de Conduite*, the lovers' séance in *L'Atalante* — are lyrical outbursts expressing deep yearning. That desire can be sensual or social; the toppling effect is the same. One might take a page from Vigo's first film, *À Propos de Nice* (co-directed with Boris Kaufman, Dziga Vertov's brother and a brilliant cinematographer in his own right), and consider the intense flux of Vigo's films as pushing towards carnival. The film's witty comparison of the idle rich and vibrant working class of Nice goes up in smoke with the fade-in to the street fair. The social fabric suddenly tears, egged on by lusty low-angle shots and intoxicating cuts (more than that, Vigo himself appears doing the cancan).

In Vigo's little-seen short *Taris*, the titular French swimmer and early media celebrity demonstrates strokes while explaining their form in voice-over. This instructive track is periodically interrupted by the filmmaker's beautiful (and at times absurd) close-ups and slow-motion shots. In the end the libidinal again wins out, as Vigo takes advantage of a portal window to film *Taris* underwater turning corkscrews and circles. This sweet celebration of the body is recast as the more famous underwater idyll in *L'Atalante*, but here seeing *Taris* at play here provides a striking contrast from his more regimented

athleticism. Stepping outside the rules of the sport, he doesn't even need to come up for air.

Plenty of ink has already been spilled on *Zéro de Conduite*'s joyful student revolt, though I've always appreciated that when the emboldened kids hail garbage down on

dress, clutching a litter of kittens or showing off his tattoos generates a turbulent vitality that's a full partner in the film's romance. *L'Atalante* is a giving film, with a musical sense of character, a wondrous balancing of melancholy and mischief, and always something new to tell you about love.



Criterion Collection's "The Complete Jean Vigo" compiles digital restorations of the filmmaker's four films, plus a host of extra features.

the authorities of church and state, some of the figures below are actual puppets. Even when Vigo's films are deadly serious, they don't take themselves too seriously. The censors certainly did: the film was banned for its many blasphemies, though it surfaced sooner than the long shipwrecked *L'Atalante*. The story of a married couple coming together and apart on a barge is simplicity itself, and yet Vigo embroiders it with delicate shifts in mood and setting. The carnival spirit is here embodied by indelible Père Jules (Michel Simon), the salty sailor who whether playing a record with his finger, trying on a

There are some who might grumble about the obvious irony of seeing Vigo's freewheeling work packaged as a tidy commodity, but it's humbling to think what earlier generations of film lovers would have made at being able to stuff his collected works in their coat pockets (also, Criterion's transfers are stellar). It's marvelous being able to explore these particular films at leisure — which is to say every which way. You see all the explosions of fantasy into real life and vice versa, and you think how unusual for someone to seek freedom not only in but through cinema. **SFBG**

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Kylesa, Deafheaven, Castle, Swizard Great American Music Hall. 8pm, \$15.
Bob Log III, Mr. Free and the Satellite Freakout Hemlock Tavern. 9pm, \$12.
Star Anna and the Laughing Dogs, Jack and White, Shannon Curtis Hotel Utah. 8pm, \$8.
Symbolic Jews, We Are Hex, Endroit Elbo Room. 9pm, \$7.
White Hills, Carlton Melton, Dirty Ghosts Rickshaw Stop. 8pm, \$12.

JAZZ/NEW MUSIC

Cat's Corner with Nathan Dias Savanna Jazz, 2937 Mission, SF; www.savannajazz.com. 9pm, \$10.
Dink Dink Dink, Gaucho with Tamar Korn, Michael Abraham Amnesia. 7pm, free.
Greg Gotelli Quartet Medjool, 2524 Mission, SF; www.medjoolsf.com. 6-9pm, free.
Jazz organ party Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.

FOLK/WORLD/COUNTRY

Jai Uttal with full band Yoshi's. 8pm, \$25.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Death or Glory Milk. 9pm, free. Punk rock dance party with Handsome Hawk Valentine and DJs Bazooka Jules and Queen-e.
Mary Go Round Lookout, 3600 16th St, SF; www.lookoutsf.com. 10pm, \$5. Drag with Suppositori Spelling, Mercedes Munro, and Ginger Snap.
Megatallica Fiddler's Green, 1333 Columbus, SF; www.megatallica.com. 7pm, free. Heavy metal hangout.
No Room For Squares Som., 2925 16th St, SF; (415) 558-8521. 6-10pm, free. DJ Afrodite Shake spins jazz for happy hour.
Obey the Kitty Vessel, 85 Campton, SF; www.vesselsf.com; 10pm, \$10-\$25. With human-beatbox performer Beardyman.

THURSDAY 15

ROCK/BLUES/HIP-HOP

Aggrolites, Peelander-Z, Brothers of Brazil Slim's. 8pm, \$15.
Black Uhuru Independent. 9pm, \$25.
Bring the Tiger Red Devil Lounge. 8pm, \$6.
Howie Day Swedish American Music Hall. 7:30pm, \$20.
Deerhoof SF MOMA, 151 3rd St., SF; www.sfmoma.org. 6pm, free with museum admission.
Dumpstaphunk, Whiskey Avengers, AgapeSoul Great American Music Hall. 9pm, \$21-\$24.
Mark Growden, Family Crest, Gaucho Beatbox, 314 11th St., SF; www.beatboxsf.com. 8pm, \$10.
John Lawton Trio Johnny Foley's. 9pm, free.
Part Time, Pamela, Surf Club, Permanent Collection Thee Parkside. 9pm, \$5.
Raw Deluxe, DJ E Da Boss, Kung Fu Chris John Colins, 138 Minna, SF; www.johncolins.com. 9pm, \$5-\$7

Religious Girls, Hot Victory, Vice Device, Primary Colors Hemlock Tavern. 9pm, \$7.
Sonny Smith, Fuckaroos Amnesia. 9pm, \$7-\$10.
Patrick Wolf Bimbo's. 9pm, \$20.

JAZZ/NEW MUSIC

Blues Organ Party with Chris Siebert Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.
Kai Eckardt Group Savanna Jazz, 2937 Mission, SF; www.savannajazz.com. 9pm, \$10.
Tom Lander Medjool, 2524 Mission, SF; www.medjoolsf.com. 6-9pm, free.
Carmen Souza JCCSF, 3200 California, SF; www.sfjazz.com. 7:30pm, \$25-\$40.
Stompy Jones Top of the Mark. 7:30pm, \$10.

FOLK/WORLD/COUNTRY

Front Country Atlas Cafe, 3049 20th St., SF. 8pm, free.
Little Joe Y La Familia Yoshi's. 8pm, \$30.
Talavya Red Poppy Art House. 7pm, \$15.
Twang! Honky Tonk Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music, dancing, and giveaways.

DANCE CLUBS

Afrolicious Elbo Room. 9pm, \$6. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.
Arcade Lookout. 9pm, free. Indie dance party.
Base Vessel, 85 Campton, SF; www.vesselsf.com; 10pm, \$10. House music event with DJ/producer Gina Turner.
Guilty Pleasures Gestalt, 3159 16th St, SF; (415) 560-0137. 9:30pm, free. DJ TophZilla, Rob Metal, DJ Stef, and Disco-D spin punk, metal, electro-funk, and 80s.
1984 Mighty. 9pm, \$2. The long-running New Wave and 80s party features video DJs Mark Andrus, Don Lynch, and celebrity guests.
Thursday Special Tralala Revolution Café, 3248 22nd St, SF; (415) 642-0474. 5pm, free. Downtempo, hip-hop, and freestyle beats by Dr. Musco and Unbroken Circle MCs.
Thursdays at the Cat Club Cat Club. 9pm, \$6 (free before 9:30pm). Two dance floors bumpin' with

the best of 80s mainstream and underground with Dangerous Dan, Skip, Low Life, and guests.
Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 16

ROCK/BLUES/HIP-HOP

Blue October, IAMDYNAMITE Regency Ballroom. 9pm, \$32.
Captain Planet Elbo Room. 9pm, \$7.
Mary Gauthier Great American Music Hall. 9pm, \$25.
Gourds, James McMurty Slim's. 9pm, \$22.
Mercy Hot Springs, Uzi Rash, Nectarine Pie, Fuzzy Cloaks Hemlock Tavern. 9:30pm, \$6.
Stanton Moore Trio, Soul Rebels Independent. 9pm, \$22.
Top Secret Band Johnny Foley's. 9pm, free.
Jason Waters Coffee Adventures Cafe, 1331 Columbus, SF; www.coffeeadventurescafe.com. 11am, free.
Sounds, Culture Kids, Dadfag Thee Parkside. 9pm, \$10.

JAZZ/NEW MUSIC

Benn Bacot Savanna Jazz, 2937 Mission, SF; www.savannajazz.com. 7pm, \$8.
Black Cat Orchestra Top of the Mark. 9pm, \$10.
Eliane Elias Yoshi's. 8 and 10pm, \$25.
Jazz Organ Party with Jules Broussard and Chris Seibert Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.
Deva Premal, Miten with Manose Palace of Fine Arts, 3301 Lyon, SF; www.palaceoffinearts.org. 7:30pm.
Sarah Wilson's Quintet Red Poppy Art House. 9pm, \$12-\$20.
Staff Benda Bilili Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 8pm, \$20-\$40.

FOLK/WORLD/COUNTRY

Steve Taylor-Ramirez Abbey Tavern, 4100 Geary, SF; www.abbeytavern-sf.com. 9:30pm.

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DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.

Blast Doors Mighty. 9pm. Fresh and rising DJ talent with Blast Doorz, Computer Club, Tenderloins.

Equipto, Otayo Dubb (live) Elbo Room. 10pm, \$10. Double record release party, hosted by Z-man with guests Rocky Rivera and Patience and more.

Hella Tight Amnesia. 10pm, \$5.

J Boog, Bayonics (live) Mezzanine. 9pm, \$25.

Pledge: Fraternal Lookout. 9pm, \$3-\$13. Benefiting LGBT and nonprofit organizations. Bottomless kegger cups and paddling booth with DJ Christopher B and DJ Grind.

Vintage Orson, 508 Fourth St, SF; (415) 777-1508. 5:30-11pm, free. DJ TophOne and guest spin jazzy beats for cocktailians.

SATURDAY 17

ROCK/BLUES/HIP-HOP

Alpha Rev, Useless Keys Slim's. 9pm, \$14.

"Bass Center III" Bill Graham Civic Auditorium. 7pm, \$40. With BASSNECTAR, Wolfgang Gartner, Dan Deacon, and Big Gigantic.

Cured, Rio Cafe Du Nord. 9:30pm, \$10.

Peter Hook and the Light Mezzanine. 9pm.

Laura Marling, Alessi's Ark Bimbo's. 9pm, \$20.

Rank Xerox, Kitchen's Floor, Fat History Month, Yi Hemlock Tavern. 9:30pm, \$7.

Robbers on High Street Hotel Utah. 9pm, \$10.

Stanton Moore Trio, Shotgun Wedding Quintet Independent. 9pm, \$22.

"Polkapolloza Benefit" Thee Parkside. 11Am, \$10. With Polkacide, Sassy, Carmichael and the Frijolitas Band.

"Rock Make Street Festival" Treat and 18th St., SF. 12-7pm, www.rockmake.com.

Rorschach, Early Graves, Kowloon Walled City,

Kicker Thee Parkside. 9pm, \$10.

"That's My Hype" Rap Show John Collins, 138 Minna, SF; www.johncollins.com. 9pm, \$10. With Khafre, BPos, Tahaj, Dregs1 and more.

Ticket to Ride Johnny Foley's. 9pm, free.

"Tricycle Music Fest West" Presidio Branch Library, 3150 Sacramento, SF; www.tricyclefest.org. 3pm, free. With Hipwaders.

We Barbarians, ANR, Strange Vine Bottom of the Hill. 9pm, \$12.

Wolf Shirt, Street Score Thee Parkside. 3pm, free.

JAZZ/NEW MUSIC

Booker T. Herbst Theatre, 401 Van Ness, SF; www.sfjazz.org. 8pm, \$25-\$65.

Eliane Elias Yoshi's. 8 and 10pm, \$25.

Jazz Organ Party with Grahmm Connah Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.

Lea Salonga Fairmont, Venetian Room, 950 Mason, SF. 5pm, \$30-\$60.

Les Graces Baroque Ensemble Seventh Avenue

Performances, 1329 7th Ave., SF. 7:30pm, \$15-\$20.

Savanna Jazz Trio Savanna Jazz, 2937 Mission, SF; www.savannajazz.com. 7pm, \$8.

Will Blades Trio Red Poppy Art House. 8 pm, \$12.

FOLK/WORLD/COUNTRY

"Hank Williams Birthday Tribute" Club Deluxe, 1511 Haight St., SF; www.sfclubdeluxe.com. 9:30pm, \$10.

Saturday Night Salsa Ramp, 855 Francois, SF; www.facebook.com/therampsf. 5:30pm, \$10.

Saturday Night Soul Party Elbo Room. 10pm, \$10. With DJs Lucky, Paul Paul, and Phengren Oswald.

DANCE CLUBS

Afro Bao Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.

Fringe Madrone Art Bar. 9pm, \$5. Indie music video dance party with DJ Blondie K and subOctave.

Haceteria Deco Lounge, 510 Larkin, SF; www.decosf.com; 10pm, \$3. Electronic dance music with live house set by Magic Touch, Tristes Tropiques, Smac, and Nihar.

Smiths Night SF Rock-It Room. 9pm, free. Revel in 80s music from the Smiths, Joy Division, New Order, and more.

Sunugal.CA Bollyhood Café. 9pm, \$7-10. Celebrate West Africa and the African Diaspora with VJ-DJ Sabar and DJ Migane, plus host VJ Oumar.

Wild Nights Kok BarSF, 1225 Folsom, SF; www.kokbarsf.com. 9pm, \$3. Folsom Foreplay with DJ Frank Wild.

SUNDAY 18

ROCK/BLUES/HIP-HOP

Bay Boy, Mistah Fab, San Quinn, Red Eyez 330 Ritch. 6pm, \$10.

CONTINUES ON PAGE 48 »

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FRI // SEPTEMBER 16 // 9 PM
J BOOG BAYONICS
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SAT // SEPTEMBER 17 // 9 PM
PETER HOOK
& THE LIGHT PERFORMING CLOSER

FRI // SEPTEMBER 23 // 9PM
JUNIOR BOYS

SAT // SEPTEMBER 24 // 10PM
TWISTED MEN OF THE YEAR

THU // SEPTEMBER 29 // 9PM
TROUBLE & BASS SF
DROP THE LIME (FULL LIVE BAND DEBUT)

10.06 DATAROCK // ANORAAK (LIVE)
10.08 LITTLE DRAGON (SOLD OUT)
10.09 LITTLE DRAGON (2ND SHOW)
10.14 BEATS FOR BOOBS
10.15 JFK (MSTRKRFT)
10.20 CUT & PASTE SF
10.21 CHECK YO PONYTAIL TOUR
10.22 FRITE NITE SURREAL ESTATE TOUR
10.26 KITSUNE CLUB TOUR
10.28 MR. ROBOTO HALLOWEEN // TOO SHORT
11.05 DAM FUNK
11.10 M83 (SOLD OUT)
11.11 MORRIS DAY & THE TIME
11.12 YELLE
11.19 BUDDS BAND
11.22 WALE
11.25 PLAID (LIVE) // JOHN TEJADA

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444 Jesse St. // SF // 21+

MUSIC LISTINGS

SUN/18 ROCK/BLUES/HIP-HOP CONT>>

Califanes Warfield. 8pm, \$49-\$85.
Tim Easton Hotel Utah. 9pm, \$10.
Fancy Dan, Erin Brazil and the Brazillionaires
Cafe Du Nord. 8:30pm, \$10.
Gardes Brainwash, 1122 Folsom, SF; www.brainwash.com. 8pm, free.
"Godwaffle Noise Pancakes" Lab, 2948 16th St., SF; (415) 864-8855. 11:30 a.m. \$5-\$10. With Scummerai, Xome, Elise Baldwin, Liver Cancer, and more.
Grave, Blood Red Throne, Pathology, Gigen Slim's. 8pm, \$21.
John Lawton Trio Johnny Foley's. 9pm, free.
Lumerians, Naked Lights, Infinity Rider Bottom of the Hill. 9pm, \$8.
Georg Schroeter, Marc Breitfelder Biscuits and Blues. 8 and 10pm, \$15.

JAZZ/NEW MUSIC

Blues Organ Party with Lavay Smith and Chris Siebert Royal Cuckoo, 3202 Mission, SF; www.royalcuckoo.com. 7:30pm, free.
Eliane Elias Yoshi's. 7 and 9pm, \$25.
Robert Gurney St. Mary's Cathedral, 111 Gough, SF. 3:30pm.
Kate Kilbane and the Cellar Doors Red Poppy Arts House. 7pm, \$10-\$15.
Tom Lander Medjool, 2524 Mission, SF; www.medjoolsf.com. 6-9pm, free.

FOLK/WORLD/COUNTRY

Coburns, Everlovin' Thee Parkside. 4-7pm.
Tim Easton Hotel Utah. 9pm, \$10.
Sunday Night Salsa Ramp, 855 Francois, SF; www.facebook.com/therampsf. 5:30pm, \$10.
"Twang Sunday" Thee Parkside. 4pm, free. With Coburns, Everlovin'.
Women's Antique Vocal Ensemble Mission Dolores, SF. 4pm, \$10-\$20.

DANCE CLUBS

Batcave Cat Club. 10pm, \$5. Death rock, goth, and post-punk with Steeperlot Necromos and c. death.
DJ Eva Von Slut Hemlock Tavern. 9pm, free.
Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall.
Jock Lookout, 3600 16th St, SF; www.lookoutsf.com. 3pm, \$2. Raise money for LGBT sports teams while enjoying DJs and drink specials.
La Pachanga Blue Macaw, 2565 Mission, SF; www.thebluemacawsf.com. 6pm, \$10. Salsa dance party with live Afro-Cuban salsa bands.

MONDAY 19

ROCK/BLUES/HIP-HOP

Defibulators Hemlock Tavern. 6pm, \$5.
Low, Bachelorette Great American Music Hall. 8pm, \$21-\$23.

FOLK/WORLD/COUNTRY

DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Joe Radio, Decay, and Melting Girl.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.
Sausage Party Rosamunde Sausage Grill, 2832 Mission, SF; (415) 970-9015. 6:30-9:30pm, free. DJ Dandy Dixon spins vintage rock, R&B, global beats, funk, and disco at this happy hour sausage-shack gig.

TUESDAY 20

ROCK/BLUES/HIP-HOP

Graffiti6 Slim's. 8pm, \$10.53.
Laudanum, Body, Braveyoung Hemlock Tavern. 9pm, \$7.
Jim Messina Yoshi's. 8pm, \$30.
JT Nero, Obo Martin Brick and Mortar, 1710 Mission, SF; www.brickandmortarmusic.com. 8pm, \$10.

DANCE CLUBS

Eclectic Company Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro. **SFBG**

club list

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853 Valencia
(415) 970-0012

ARGUS LOUNGE
3187 Mission
(415) 824-1447

ASIASF
201 Ninth St
(415) 255-2742

ATLAS CAFE
3049 20th St
(415) 648-1047

ATMOSPHERE 3
447 Broadway
(415) 788-4623

BAMBUDDHA LOUNGE
601 Eddy
(415) 885-5088

BAOBAB
3388 19th St
(415) 643-3558

BEAUTY BAR
2299 Mission
(415) 285-0323

BIMBO'S 365 CLUB
1025 Columbus
(415) 474-0365

BISCUITS AND BLUES
401 Mason
(415) 292-2583

BOLLYHOOD CAFÉ
3372 19th St
(415) 970-0362

BOOM BOOM ROOM
1601 Fillmore
(415) 673-8000

BOTTOM OF THE HILL
1233 17th St
(415) 621-4455

BRICK AND MORTAR MUSIC HALL
1710 Mission
www.brickandmortarmusic.com

BROADWAY STUDIOS
435 Broadway
(415) 291-0333

BRUNO'S
2389 Mission
(415) 643-5200

CAFE COCOMO
650 Indiana
(415) 824-6910

CAFÉ DU NORD
2170 Market
(415) 861-5016

CASANOVA LOUNGE
527 Valencia
(415) 863-9328

CAT CLUB
1190 Folsom
(415) 431-3332

CLUB DELUXE
1509 Haight
(415) 552-6949

CLUB 525
525 Howard
(415) 339-8686

CLUB SIX
60 Sixth St
(415) 863-1221

DALVA
3121 16th St
(415) 252-7740

DELIRIUM
3139 16th St
(415) 552-5525

DNA LOUNGE
375 11th St
(415) 626-1409

DOLORES PARK CAFE
501 Dolores
(415) 621-2936

DOUBLE DUTCH
3192 16th St
(415) 503-1670

EDINBURGH CASTLE PUB
950 Geary
(415) 885-4074

ELBO ROOM
647 Valencia
(415) 552-7788.

ELEMENT LOUNGE
1028 Geary
(415) 571-1362

ENDUP
401 Sixth St
(415) 357-0827

FILLMORE
1805 Geary
(415) 346-6000

540 CLUB
540 Clement
(415) 752-7276

FLUID ULTRA LOUNGE
662 Mission
(415) 615-6888

GLAS KAT
520 Fourth St
(415) 495-6626

GRANT AND GREEN
1371 Grant
(415) 693-9565

GREAT AMERICAN MUSIC HALL
859 O'Farrell
(415) 885-0750

HEMLOCK TAVERN
1131 Polk
(415) 923-0923

HIFI
2125 Lombard
(415) 345-TONE

HOTEL UTAH SALOON
500 Fourth St
(415) 546-6300

ICON ULTRA LOUNGE
1192 Folsom
(415) 626-4800

INDEPENDENT
628 Divisadero
(415) 771-1421

INFUSION LOUNGE
124 Ellis
(415) 421-8700

IRELAND'S 32
3920 Geary
(415) 386-6173

JOHNNY FOLEY'S
243 O'Farrell
(415) 954-0777

KIMO'S
1351 Polk
(415) 885-4535

KNOCKOUT
3223 Mission
(415) 550-6994

LASZLO
2526 Mission
(415) 401-0810

LEXINGTON CLUB
3464 19th St
(415) 863-2052

MADRONE ART BAR
500 Divisadero
(415) 241-0202

MAKE-OUT ROOM
3225 22nd St
(415) 647-2888

MEZZANINE
444 Jessie
(415) 625-8880

MIGHTY
119 Utah
(415) 626-7001

MILK
1840 Haight
(415) 387-6455

MISSION ROCK CAFÉ
817 Terry Francois
(415) 626-5355

MOJITO
1337 Grant
(415) 398-1120

NICKIE'S
466 Haight
(415) 255-0300

111 MINNA GALLERY
111 Minna
(415) 885-974-1719

PARADISE LOUNGE
1501 Folsom
(415) 252-5018

PARKSIDE
1600 17th St
(415) 252-1330

PIER 23
Pier 23
(415) 362-5125

PLOUGH AND STARS
116 Clement
(415) 751-1122

POLENG LOUNGE
1751 Fulton
(415) 441-1710

PUBLIC WORKS
161 Erie
www.publicscf.com

PURPLE ONION
140 Columbus
(415) 217-8400

RASSELAS JAZZ
1534 Fillmore
(415) 346-8696

RED DEVIL LOUNGE
1695 Polk
(415) 921-1695

RED POPPY ART HOUSE
2698 Folsom
(415) 826-2402

REGENCY BALLROOM
1300 Van Ness
(415) 673-5716

RETOX LOUNGE
628 20th St
(415) 626-7386

RICKSHAW STOP
155 Fell
(415) 861-2011

EL RINCON
2700 16th St
(415) 437-9240

EL RIO
3158 Mission
(415) 282-3325

RIPTIDE BAR
3639 Taraval
(415) 240-8360

ROCKIT ROOM
406 Clement
(415) 387-6343

RRRAZZ ROOM
222 Mason
(415) 394-1189

RUBY SKYE
420 Mason
(415) 693-0777

SAVANNA JAZZ
2937 Mission
(415) 285-3369

SHANGHAI 1930
133 Steuart
(415) 896-5600

SHINE DANCE LOUNGE
1337 Mission
(415) 255-1337

SKYLARK
3089 16th St
(415) 621-9294

SLIDE
430 Mason
(415) 421-1916

SLIM'S
333 11th St
(415) 255-0333

SOM.
2925 16th St
(415) 558-8521

SPACE 550
550 Barneveld
(415) 550-8286

STUD
399 Ninth St
(415) 252-7883

SUPPERCLUB
657 Harrison
(415) 348-0900

TEMPLE
540 Howard
(415) 978-9942

1015 FOLSOM
1015 Folsom
(415) 431-1200

330 RITCH
330 Ritch
(415) 541-9574

TOP OF THE MARK
Mark Hopkins
Intercontinental Hotel
1 Nob Hill
(415) 616-6916

TUNNEL TOP
601 Bush
(415) 986-8900

UNDERGROUND SF
424 Haight
(415) 864-7386

VESSEL
85 Campton
(415) 433-8585

WARFIELD
982 Market
(415) 345-0900

YOSHI'S SAN FRANCISCO
1330 Fillmore
(415) 655-5600

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2120 Allston Way,
Berk
(510) 841-JAZZ

ASHKENAZ
1317 San Pablo,
Berk
(510) 525-5054

BECKETT'S
2271 Shattuck,
Berk
(510) 647-1790

FOX THEATER
1807 Telegraph,
Oakl
1-800-745-3000

FREIGHT AND SALVAGE COFFEE HOUSE
1111 Addison,
Berk
(510) 548-1761

JUPITER
2181 Shattuck,
Berk
(510) THE-ROCK

924 GILMAN STREET PROJECT
924 Gilman, Berk
(510) 525-9926

LA PEÑA CULTURAL CENTER
3104 Shattuck,
Berk
(510) 849-2568

SHATTUCK DOWN LOW
2284 Shattuck,
Berk
(510) 548-1159

STARRY PLOUGH
3101 Shattuck,
Berk
(510) 841-2082

STORK CLUB
2330 Telegraph,
Oakl
(510) 444-6174

21 GRAND
416 25th St, Oakl
(510) 444-7263

UPTOWN
1928 Telegraph,
Oakl
(510) 451-8100

YOSHI'S
510 Embarcadero
West
Jack London
Square, Oakl
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SFBG



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WED 9/14

7P RED HOTS BURLESQUE \$5-10

8P OMG! KARAOKE NOS-FRONT ROOM

9P SEATRAFFIC - BEN THOMPSON (ROCK) \$5

THU 9/15

8P PALACE FAMILY STEAK HOUSE - WARREN TEAGARDEN AND THE GOOD GRIEF - THRILLOUETTE (ROCK) \$7

5:30P FREE OYSTERS ON THE HALF SHELL

6P DJ'S CARMEN&MIRANDA AT THE ELRIO FRUIT STAND(FUNK/ DISCO/POP) NOS

7:30P RED HOTS BURLESQUE, EVERY FRIDAY

9P FREE DJ NIGHTS

FRI 9/16

3P FLEETING TRANCE - LEATHER FEATHER - STYMIE LUV AND THE PIMP JONES ORCHESTRA - JETHRO JEREMIAH (FUNK / ROCK) \$10 FREE BBQ!

9P SEXPISTOLWHIP- LOUD, DIRTY & DANGEROUS SOUNDS NOS FRONT ROOM

9P RAD CLOUD - RUSTANGS - READY STEADY (ROCK) \$5

SAT 9/17

3P DAYTIME REALNESS- DRAG, DANCING AND DISORDER

\$1 PBR/\$2 WELL DOLLAR DAY, ALL DAY

9P RADICAL VINYL-DJ'S SPIN FUNK+HIPHOP, OLDIES+PUNK! NOS

SUN 9/18

7P SPECIAL OUTDOOR SCREENING OF "THE WARRIORS" (MOVIE) \$5

MON 9/19

TUE 9/20

UPCOMING:

Casey Neill, Ventid, Cartographer, Love Dimension, Secret Secretaries, Pale Chalice, Bosse-de-Nage, Wreck and Reference, Porchlight Open Door, Idiot Glee, Mountains, Date Palms, Tig Notaro, The Gems, Terry Malts, Wrong Words, Royal Headache

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WED Sep 14

9pm, \$ 12

Adv. tix on sale

BOB LOG III

Mr. Free & the Satellite Freakout

THU Sep 15

9pm, \$ 7

RELIGIOUS GIRLS

Hot Victory

Vice Device

Primary Colors

FRI Sep 16

9:30pm, \$ 7

TH MRCY HOT SPRINGS

Uzi Rash

Nectarine Pie

Fuzzy Cloaks (Olympia)

SAT Sep 17

9:30pm, \$ 7

RANK/XEROX

Kitchen's Floor (AUS, Siltbreeze)

Fat History Month (Boston)

Yi

SUN Sep 18

9pm, FREE

DJ EVA VON SLUT

MON Sep 19

6pm, \$ 5

EARLY DEFIBULATORS

Shovelman

LATER PUNK ROCK SIDESHOW

TUE Sep 20

9pm, \$ 7

LAUDANUM

The Body (RI)

Braveyoung (NC)

WED Sep 21

9pm, \$ 7

CATALDO

Rin Tin Tiger

Owl Paws

UPCOMING:

Casey Neill, Ventid, Cartographer, Love Dimension, Secret Secretaries, Pale Chalice, Bosse-de-Nage, Wreck and Reference, Porchlight Open Door, Idiot Glee, Mountains, Date Palms, Tig Notaro, The Gems, Terry Malts, Wrong Words, Royal Headache

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Thurs, Sept 15

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LITTLE JOE Y LA FAMILIA

Fri-Sun, Sept 16-18

ELIANE ELIAS

Mon, Sept 19

THE LARRY DUNLAP QUARTET

with QUARTET SAN FRANCISCO

Tues, Sept 20

JIM MESSINA

Wed-Sun, Sept 21-25

BRANFORD MARSALIS

Mon, Sept 26

DJANGO BY THE BAY

Tues, Sept 27

An Evening with

TAD WORKU

Wed, Sept 28

MITCH WINEHOUSE

Thurs, Sept 29

YOUNG DUBLINERS

COMING SOON: EARL KLUGH SEP 30-OCT 1

oakland

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JUAN-CARLOS FORMELL & JOHNNY'S DREAM CLUB

feat. HARVEY WAINAPEL on clarinet

Thurs-Fri, Sept 15-16

THE FELLOWSHIP BAND

Featuring BRIAN BLADE

Sat, Sept 17

NIYAZ feat. AZAM ALI

Sun, Sept 18

TEEDRA MOSES

Mon, Sept 19

ELIO VILLAFRANCA & THE JASS SYNCOPATERS

Tues, Sept 20

JOHNNY A

Wed, Sept 21

BURKINA ELECTRIC

Thurs, Sept 22

WARREN HILL

Sun, Sept 25



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featuring original members of Prince's The Revolution & The Family

JAMES CARTER ORGAN TRIO SEP 30-OCT 2

All shows are all ages.

Dinner Reservations Recommended.





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9/18 - KINKY TREATS

9/21 - SORIAH

9/23 - DURAN DURAN DURAN

9/24 - REHAB

9/28 - JONATHAN MAN

9/30 - ZOO STATION (U2 TRIBUTE)

10/01 - DREAD ZEPPELIN

10/07 - THE CHEESEBALLS

10/14 - NOTORIOUS

11/12 - HELLBOUND GLORY

12/30 - DADA

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+ special guests WASHINGTON

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MUSIC HALL

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INDEPENDENT, LOCALLY-OWNED | SAN FRANCISCO BAY GUARDIAN | SFBG.COM | MUSIC LISTINGS 49

THE GUARDIAN FORUM:

The Guardian's mayoral endorsement interviews are underway, and you can get full audio versions of all the discussions on the politics blog at sfbg.com

FINAL FORUM MAYOR'S RACE 2011 FEATURING THE CANDIDATES

A chance for candidates for mayor to review the progressive platform we've developed in community meetings over the summer and tell us where they stand.

WEDNESDAY,
SEPTEMBER 21ST
6 PM

LGBT Center
1800 Market Street (at Octavia)
San Francisco, CA

Limited street parking.
MUNI METRO LINES J,K,L,M,N, the F STREETCAR,
or MUNI BUS LINES 6, 7, 9, 10, 14, 21, 26, 47,
49, 66 and 71. BART to SF Civic Center, then
transfer to MUNI Metro or F lines.

Previously Discussed Issues
Issue One: Economy, Jobs and the Progressive Agenda
Issue Two: Budget, Healthcare and Social Services
Issue Three: Tenants, Housing and Land Use
Issue Four: Immigration, Education and Youth
Issue Five: Environment, Energy and Climate Change

GUARDIAN
SFBG.COM

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Eva (Eula Janeen Wyatt) and Hunter (Carlos Aguirre) in *Strange Angels Theater's Hunter's Point*.

PHOTO BY ELIZABETH GJELTEN

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

THEATER

OPENING

Hunter's Point St. Boniface Church Theater, 175 Golden Gate, SF; www.strangeangelstheater.org. \$15-25 (no one turned away for lack of funds). Opens Fri/16, 7pm. Runs Sat/17, Sept 23-24, and Sept 28-Oct 1, 7pm (also Sept 23, 2pm). Strange Angels Theater in collaboration with Jump! Theatre performs Elizabeth Gjeltens musical drama about homelessness.

Night Over Erzinga South Side Theatre, Magic Theatre, Fort Mason Center, Marina at Laguna, SF; (415) 345-7575, www.goldenthread.org. \$20-100. Previews Thurs/15, 8:30pm; Fri/16-Sat/17, 8pm. Opens Sun/18, 5pm. Runs Thurs, 8:30pm; Fri-Sat, 8pm; Sun, 2pm. Through Oct 9. Golden Thread Productions premieres Adriana Sevahn Nichols' story about the immigrant experience in the United States, set just after the Armenian Genocide.

The Odyssey Aboard Alma, Hyde Street Pier, San Francisco Maritime National Historic Park, SF; www.weplayers.org. \$160. Opens Sat/17, 12:30pm. Runs Sun/18, Oct 1, 28-29, Nov 4-6, 11-12, and 18, 12:30pm. This "full afternoon adventure" (12:30-5pm) includes a sailing performance of tales from Homer by We Players (aboard an 1891 scow schooner), plus a light meal.

ONGOING

"AfroSolo Arts Festival" Various venues, SF; www.afrosolo.org. Free-\$100. Through Oct 20. The AfroSolo Theatre Company presents its 18th annual festival celebrating African American artists, musicians, and performers.

All Atheists Are Muslim Stage Werx Theatre, 533 Sutter, SF; (415) 517-3581, www.brownpapertickets.com. \$20. Thurs-Sat, 8pm. Through Oct 1. Zahra Noorbakhsh performs her solo comedy.

American Buffalo Actors Theatre of San Francisco, 855 Bush, SF; (415) 345-1287, www.actorstheatresf.org. \$26-38. Wed-Sat, 8pm (no show Sept 22). Extended through Oct 8. Actors Theatre of San Francisco performs the David Mamet crime classic.

Cymbeline Parade Ground Lawn, Main Post, Presidio (between Graham and Keyes), SF; www.sfbg.com. Free. Sat, 7:30pm; Sun, 2:30pm. Through Sept 25. The San Francisco Shakespeare Festival presents its annual "Free Shakespeare in the Park" performance.

Exit, Pursued By a Bear Boxcar Playhouse, 505 Natoma, SF; www.crowdedfire.org. \$10-35. Wed/14-Sat/17, 8pm. Crowded Fire performs Lauren Gunderson's new play, a feminist revenge comedy.

Geezer Marsh, 1062 Valencia, SF; (415) 282-3055. \$25-100. Thurs/15, 8pm; Sat/17-Sun/18, 5pm. Geoff Hoyle returns to the Marsh with his acclaimed solo show.

STAGE LISTINGS

Joy With Wings: A Daughter's Tale Alcove Theater, 415 Mason, Fifth Flr, SF; www.brownpapertickets.com. \$32-50. Wed-Thurs, 8pm. Through Oct 6. Chaucer Theater performs Becky Parker's drama about a mother's love.

King Henry the Sixth Boxcar Studios, 125a Hyde, SF; www.brownpapertickets.com. \$12-15. Thurs/15-Sat/17, 8pm. Do It Live Productions debuts with a contemporary Shakespeare adaptation.

A Midsummer Night's Dream Phoenix Theatre, 414 Mason, Sixth flr, SF; (415) 509-8656. \$10-20. Thurs/15-Sat/17, 8pm (also Sat/17, 3pm). Ninjaz of Drama and Divinity Productions Presents Rey Carolino's contemporary staging of the Bard's classic.

Not Getting Any Younger Marsh San Francisco, Studio Theater, 1062 Valencia, SF; (415) 826-5750, www.themarsh.org. \$15-50. Thurs-Fri, 8pm; Sat, 8:30pm; Sun, 3pm. Through Oct 23. Marga Gomez performs her comedy about "lies, vanity, and the good old days."

Patience Worth Thick House, 1695 18th St, SF; (415) 456-8892, www.symmetrytheatre.com. \$20-30. Thurs-Sat, 8pm; Sun, 2pm. Through Oct 2. Symmetry Theatre Company performs Michelle Carter's world premiere about a spirit who appears via Ouija board in 1913. Erika Chong Shuch directs.

"San Francisco Fringe Festival" Exit Theatre, 156 Eddy, SF; (415) 673-3847, www.sffringe.org. \$7-10 (passes, \$40-75). Through Sun/18. The 20th annual fest contains over 40 shows highlighting unique indie theater.

Show Ho New Conservatory Theatre Center, 25 Van Ness, SF; (415) 861-8972, www.nctcsf.org. \$20-32. Thurs-Sat, 8pm; Oct 9, 2pm. Through Oct 9. Sara Moore performs her multi-character story about a clown in a low-rent circus.

"3 Guys in Drag Selling Their Stuff" Garage, 975 Howard, SF; www.brownpapertickets.com. \$20. Fri/16-Sat/17, 8pm. Edward Crosby Wells' bawdy comedy is about a trio of friends who host an unusual yard sale.

True West NOHspace, 2840 Mariposa, SF; 1-800-838-3006, www.truewestsf.com. \$10-28. Wed/14-Sat/17, 8pm. Expression Productions presents Sam Shepard's tale of two brothers.

Turandot War Memorial Opera House, 201 Van Ness, SF; (415) 864-3330, www.sfoopera.com. \$21-389. Wed/14, Sept 22, and Oct 4, 7:30pm; Sat/17 and Oct 1, 8pm; Sept 25, 2pm. The San Francisco Opera performs Puccini's classic in conjunction with the Lyric Opera of Chicago.

Unveiled Brava Theater, 2781 24th St, SF; (415) 647-2822, www.brava.org. \$10-25. Thurs/15-Sat/17, 3pm. Brava Theater presents Rohina Malik's solo show about five Muslim women in the post-9/11 world.

Waiting for Giovanni Decker Theater, New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-36. Wed/14-Sat/17, 8pm; Sun/18, 2pm. This world-premiere play by Jewelle Gomez in collaboration with Harry Waters Jr. imagines a split-second of indecision in the mind of author James Baldwin.

BAY AREA
The Complete History of America (abridged) Dominican University of California, Forest Meadows Amphitheater, 1475 Grand, San Rafael; (415) 499-4488, www.marinshakespeare.org. \$20-35. Performance times vary; check website for schedule. Through Sept. 25. Marin Shakespeare Company performs Adam Lon, Reed Martin, and Austin Tichenor's three-person romp through American history.

A Delicate Balance Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. \$10-48. Tues, 7pm; Wed-Sat, 8pm; Sun, 2 and 7pm. Through Oct 9. Aurora Theatre performs Edward Albee's comedy of manners.

Madhouse Rhythm Cabaret at Marsh Berkeley, 2120 Allston, Berk; (415) 282-3055, www.themarsh.org. \$15-35. Thurs, 7:30pm. Extended through Oct 6. Joshua Walters performs his hip-hop-infused autobiographical show about his experiences with bipolar disorder.

The Merry Wives of Windsor Old Mill Park, 375 Throckmorton, Mill Valley; www.curtaintheatre.org. Free. Sat/17-Sun/18, 2pm. Curtain Theatre performs Shakespeare's Falstaff-centric comedy.

Not a Genuine Black Man Marsh Berkeley, TheaterStage, 2120 Allston, Berk; 1-800-838-3006, www.themarsh.org. \$20-50. Sat, 5pm (also Sept 22, 7:30pm). Through Sept 24. This is it: the final extension of Brian Copeland's solo show about growing up in (nearly) all-white San Leandro.

Of Dice and Men La Val's Subterranean, 1834 Euclid, Berk; www.impacttheatre.com. \$10-20.

Thurs-Sat, 8pm. Through Oct 1. Impact Theatre performs Cameron McNary's comedy about a group of adult Dungeons and Dragons players.

Rita Moreno: Life Without Makeup Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org. \$14.50-73. Tues-Sun, showtimes vary. Through Oct 30. Rita Moreno stars in a show created specifically for her by Berkeley Rep's Tony Taccone and David Galligan.

Sense and Sensibility Mountain View Center for the Performing Arts, 500 Castro, Mtn View; (650) 463-1960, www.theatreworks.org. \$19-69. Tues-Wed, 7:30pm; Thurs-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Extended through Sept 25. TheatreWorks performs Roger Parsley and Andy Graham's adaptation of the Jane Austen novel.

The Tempest Dominican University of California, Forest Meadows Amphitheater, 1475 Grand, San Rafael; (415) 499-4488, www.marinshakespeare.org. \$20-35. Performance times vary; check website for schedule. Through Sept 25. Marin Shakespeare Company presents Shakespeare's romance with a steampunk twist.

2012: The Musical! This week: Courthouse Square, 2200 Broadway, SF; www.sfmt.org. Free. Wed/14, 7pm. Also Sat/17-Sun/18, 2pm, Frances Willard/Ho Chi Minh Park, Hillegrass at Derby, Berk; and Mon/19, 7:30pm, Sebastiani Theatre on the Plaza, 476 First St., Sonoma. Continues through Sept 25 at various Bay Area venues.

San Francisco Mime Troupe mounts their annual summer musical; this year's show is about a political theater company torn between selling out and staying true to its anti-corporate roots.

PERFORMANCE/DANCE
"Bare Bones Crow" Garage, 975 Howard, SF; www.brownpapertickets.com. Wed-Thurs, 8pm, \$10-20. Evangel King presents the premiere of a new "shape-shifting performance."

"Extinction Burst: A Dance of Lost Movement" California Academy of Sciences, 55 Music Concourse Dr, SF; (415) 379-8000, www.calacademy.org. Thurs/15 and Sept 22, 27, 7:30pm; Tues/20 and Sept 29, 11am. Choreographer Chris Black presents a dance installation that pays homage to extinct species.

"Feast of Words: A Literary Potluck" SOMArts Cultural Center, 934 Brannan, SF; www.somarts.org. Tues, 7pm. \$12. "Schoolhouse Rocks" is the theme of this dinner party for writers and foodies, with youth literary and culinary guests from 826 Valencia and Old Skool Café.

"4 Mercy: Friendly Fires" Royce Gallery, 2901 Mariposa, SF; www.brownpapertickets.com. Thurs-Sat, 8pm. \$20. Southern Railroad Theatre Company performs four new short plays by Susan Jackson.

"Janaki: Daughter of the Dirt" Mission Cultural Center, 2868 Mission, SF; www.brownpapertickets.com. Fri-Sat, 7pm; Sun, 3pm. \$20-45. Siren Theatre Project presents Virali Gokaldas' reinterpretation of the *Ramayana*.

"A Night of Rejection" Cartoon Art Museum, 655 Mission, SF; www.cartoonart.org. Tues, 7pm. \$10-85. Cartoonists discuss works rejected by the New Yorker.

"The People: San Francisco" Z Space, 450 Florida, SF; www.ybca.org. Fri-Sat, 8pm. \$10. Big Art Group performs an outdoor live theater and real-time video event inspired by interviews with San Francisco residents.

"PianoFight's Monday Night ForePlays" Dark Room, 2263 Mission, SF; www.pianofight.com. Mon, 8pm, Through Oct 24. \$20-30. Original comedic sketches written, directed, and performed by women.

Lea Salonga Venetian Room, Fairmount San Francisco, 950 Mason, SF; www.bayareacabaret.org. Sat, 5pm, \$50. The Tony-winning performer performs as part of the Bay Area Cabaret concert series.

"San Francisco's Comedy Day" Sharon Meadow, Golden Gate Park, SF; www.comedyday.com. Sun, noon-5pm. Free. The 31st annual incarnation of the free comedy festival features 40 performers, plus the chance of A-list celebrity cameos.

"Stand Up for the Tender Gender" Punch Line Comedy Club, 444 Battery, SF; petalsfundraiser.eventbee.com. Mon, 7pm. \$25-50. Female comedians perform to raise money for *Petals in the Dust: India's Missing Girls*, a documentary about female genocide in India.

"What a Swell Party! The Cole Porter Salon" Alcazar Theater, 650 Geary, SF; (415) 255-8207, www.42ndstmoon.org. Thurs, 7pm. \$70. Musical theater company 42nd Street Moon kicks off its 2011-2012 season with a salute to Porter. **SFBG**



You need something new to strut in this fall and you know it. Hit up the Sassy City Chicks shopping fair for accessories and threads from local designers — and complimentary booze.

PHOTO VIA SASSY CITY CHICKS

On the Cheap listings are compiled by Caitlin Donohue. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

THURSDAY 15

“Speaking Freely: John Perkins, Economic Hit Man” Berkeley Fellowship of Unitarian Universalists Hall, 1924 Cedar, Berk. www.bfuu.org. 7pm, suggested donation \$5-10. One-time economic consultant John Perkins calls himself out -- the man was once complicit in ruining the credit of the developing world through his work with the World Bank and IMF. He'll also be introducing a film made by a coalition of 1500 architects and engineers that exposes the inconsistencies the official story of what happened on 9/11.

Outrageousness Openness: Letting the Divine Take the Lead Books Inc., 2275 Market, SF. (415) 864-6777, www.toshasilver.com. 7:30pm, free. Tosha Silver, spiritual columnist talks about her book on aligning the divine with everyday life. Skeptics welcome.

Subjectified: Nine Young Women Talk About Sex Opera Plaza Cinema, 601 Van Ness, SF. www.subjectified.com. 7:30pm, \$6 pre-sale. Filmmaker Melissa Tapper Goldman sat down nine young women to talk about their experiences with sex. The movie presents a panoramic view: interviewees include an abstinent Christian, lesbians, young mothers, abuse survivors, and women dealing with STDs.

FRIDAY 16

Sassy City Chicks Fashion Bash Fort Mason Center, 99 Marina, SF. www.sassycitychicks.com. 5-10pm, free. It's back-to-school shopping time, and the hardcore fashionistas will kindle kindly to this showcase of 40 local designers -- from up-and-comers to established boutiques. If you tire of the consumerism, there will be a photography exhibit by Academy of Art students entitled “Fashion Photo Promenade.” Plus, ahem, free cocktails.

SATURDAY 17

“Push Play: Cloud Making” Joe Goode Performance Space, 499 Alabama No. 150, SF. (415) 978-2787, www.ybca.org. 3-7:45pm,

free. The series of avant-garde performances, each guided by a master artist, comes to a close at YBCA with today's event. Come for team productions directed by the likes of Jesse Hewitt and Laura Arrington.

Cardboard Tube Fighting League Hayes Valley Farm, 450 Laguna, SF. www.tubeduel.com, www.hayesvalleyfarm.com. 11am-5pm, free. Surely you have little else to do with your Saturday than pummel a complete stranger with a cardboard tube. At today's tube fighting “league tournament” you need not even bring your own weaponry -- tubes are provided, hells to the yeah.

Michael Moore's Here Comes Trouble: The Story of My Life Books Inc, 601 Van Ness, SF. (415) 776-1111, www.booksinc.net. 2pm, free. It only stands to reason that the king of provocative progressivism would eventually write a book focusing on one of the more salient themes of his body of work: himself. Michael Moore has written a memoir, and you can be one of the first to hear about this more personal story at the book signing today.

Gem Faire Marin Center Exhibit Hall, 10 Avenue of the Flags, San Rafael. www.gem-faire.com. Also Sun/18. Noon-6pm, \$7 week-end pass. Get stoned, man. 70 exhibitors from all over are bringing their treasure chests to this glittery, sparkly expo of pretty things.

What's Out There Weekend Various locations, SF. www.tclf.org/landscapes/wot-weekend-sanfrancisco. Also Sun/18. 10am-6pm, free. It's a weekend to appreciate what the city has to offer in terms of modernist architecture. What's Out There is organizing trips out to 25 sites, from Oakland's Kaiser Center roof garden to St. Francis Woods and more.

MONDAY 19

Patriot Acts: Narratives of Post 9/11 Injustices City Lights Bookstore, 261 Columbus, SF. (415) 362-8193, www.voiceof-witness.com. Let's not forget in the wave of flag-saluting and righteous rage against terrorists that always accompanies the anniversary of 9/11 in the United States all the atrocities that have been committed in our country in the name of “freedom.” This collection of oral histories from Americans who have had their civil rights abused, been discriminated against in the workplace, or surveilled by the FBI in 9/11's wake. **SFBG**

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9/22 to 9/24
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9/25
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Tue, Fri, Sun: 5:15
Thu: 1:00
Sat: 3:05

DIDI HOLLYWOOD
Mon: 3:05
Wed & Sat: 1:00

FORGED
Mon: 5:15
Tue: 1:00
Wed, Thu, Sat: 7:25
Fri & Sun: 3:05

BLUE EYES
Mon & Fri: 1:00

***Q&A with filmmakers Friday 9/16 after the 7:25 pm screening.**
****Q&A with filmmaker Mun Chee Yong Sunday 9/18 after the 5:15 pm screening.**

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***/** Q&A times subject to change**



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Andy Lau stars in Tsui Hark's steampunk-by-way-of-ancient-China whodunnit *Detective Dee and the Mystery of the Phantom Flame*, out Fri/16. | COURTESY INDOMINA RELEASING

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. For rep house showtimes, see Rep Clock. For complete film listings, see www.sfbg.com.

OPENING

▶ **All She Can** Muscle Milkers and protein powderheads might want to bottle the ferocity of Texas-small-town teen Luz Garcia (Corina Calderon): it's all heat, marathon-level work ethic, and can-do pigheaded mettle — hold the heavy metals. Instead, Luz presses, or rather lifts, really heavy metal — her opportunity to rise above her Mexican American family's working-class lot is to attend University of Texas at Austin on a scholarship pegged on winning the state power lifting championships. Unfortunately, there's a gauntlet of obstacles facing the teenager: her family is struggling with the burden of debt, boyfriend Raynaldo (Jeremy Ray Valdez) is tempting her with performance-enhancement drugs, and Luz has a bit of an anger-management issue, so much so that her *abuela* (Julia Vera) is rubbing eggs on her and taking her to a *brujia* to exorcise her demons. In Luz's favor, however, is filmmaker Amy Wendel, who has an empathetic, attentive eye for the petite blue-collar powerhouse who can dead lift 280 pounds yet must struggle to find her balance in the world. Screening as part of the Maya Indie Film Series. (1:36) *Opera Plaza*. (Chun)

Aurora Critics have been divided over Cristi Puiu's *Aurora* since its 2010 Cannes debut. It's not hard to see why: even filmgoers who loved Puiu's 2005 *The Death of Mr. Lazarescu*, or are obsessed with Romania's newly thriving film industry, or even enjoy films that are deliberately slow-moving and enigmatic (like 1975's *Jeanne Dielman*) still may want to give *Aurora* a pass. For three hours, a man (played by Puiu) putters, drives around, spies, and has a series of increasingly frustrating and futile encounters (with neighbors, relatives, co-workers, and strangers). When a firearm appears around 45 minutes in, it seems that something might finally happen, but it's no spoiler to reveal that the motivation behind what *does* happen is barely explained, and also that the events unfold in inscrutable long shots. It's clear by the film's extreme length that Puiu wants viewers to feel mind-numbed by his deconstructed genre film (its working title was the perhaps too-literal *Scenes*

from a *Crime*). The artistic effort is admirable, but be warned: there's a fine line between "challenging" and "boring." (3:01) *SFFS New People Cinema*. (Eddy)

▶ **Cold Fish** Did you love (or find yourself baffled by) Sion Sono's *Love Exposure* during its Roxie run? Sono's *Cold Fish* is similarly occupied with indoctrination, masochism, and extreme behavior. However, it's also somewhat better able to sustain a tone of hysteria escalating toward dementia. An unhappy family (father Mitsuru Fukikoshi, daughter Hikari Kajiwara, stepmother Megumi Kagurazaka) is yanked into the orbit of a tropical-fish tycoon (Denden) who at first seems a boisterous benefactor providing shock therapy to their depressed lives out of simple altruism. But he and his bombshell wife (Asuka Kurosawa) soon reveal sides not just sinister but psychopathic, ensnaring all three in diabolical doings that encompass murder, rape, grisly corpse disposals, and more. Structured like *Love Exposure* as one long countdown to a transformative moment, *Cold Fish* pushes black comedy way beyond the bounds of taste with an oddly neutralizing good cheer. It's a manic Grand Guignol set to the soothing kitsch strains of retro Hawaiian-flavored lounge music. (2:24) *Roxie*. (Harvey)

Connected: An Autobiography About Love, Death, and Technology Local filmmaker Tiffany Shlain (founder of the Webby Awards) takes a look at 21st century connections, both technological and personal, in this documentary. See review at www.sfbg.com. (1:20) *Embarcadero*. *Shattuck*.

Detective Dee and the Mystery of the Phantom Flame Tsui Hark directs this period epic starring Andy Lau and featuring fight choreography by Sammo Hung. (2:02) *Embarcadero*. *Shattuck*.

▶ **Drive** Such a lovely way to *Drive*, drunk on the sensual depths of a lush, saturated jewel tone palette and a dreamlike, almost luxurious pacing that gives off the steamy hothouse pop romanticism of '80s-era Michael Mann and David Lynch — with the bracing, impactful flecks of threat and ultraviolence that might accompany a car chase, a moody noir, or both, as filtered through a first-wave music video. *Drive* comes dressed in the classic comforts — from the Steve McQueenesque stances and perfectly cut jackets of Ryan Gosling as the Driver Who Shall Remain Nameless to the foreboding lingering in the shadows and the wittily static, statuesque strippers that decorate the background. Gosling's Driver is in line with Mann's other upstanding working men who hew

to an old-school moral code and are excellent at what they do, regardless of what side of the law they're working: he likes to keep it clear and simple — his services as a wheelman boil down to five minutes, in and out — but matters get messy when he falls for sweet-faced neighbor Irene (Carey Mulligan), who lives down the hall with her small son, and her ex-con husband (Oscar Isaac) is dragged back into the game. Populated by pungent side players like Albert Brooks, Bryan Cranston, Ron Perlman, and Christina Hendricks, and scattered with readily embeddable moments like a life-changing elevator kiss that goes bloodily wrong-right, *Drive* turns into a real coming-out affair for both Danish director Nicolas Winding Refn (2008's *Bronson*), who rises above any crisis of influence or confluence of genre to pick up the po-mo baton that Lynch left behind, and 2011's MVP Ryan Gosling, who gets to flex his leading-man muscles in a truly cinematic role, an anti-hero and under-the-hood psychopath looking for the real hero within. (1:40) *Presidio*. (Chun)

Forged Strong performances mark the wintry, fateful indie *Forged*, which at times almost threatens to swallow up its players in its sooty, steel-town ambience. Two lives run in tandem: homeless teen Machito (David Castro) is scraping out a life alone, haunted by horrific memories, while father Chuco (Manny Perez) has just emerged from prison, released on good behavior and far from eager to return to his criminal past. Much stands between the father and son — Chuco murdered Machito's mother in front of him, and has much to make up for. Dysfunctional grandmother Dianne (Margo Martindale) is little help. Will viewers care about these blighted figures, bundled up in the cold and attempting to thaw from the inside out? Director William Wedig dances with clichés, but the actors, particularly Perez, are critical in making us care about the outcome, positioned somewhere between Scranton, Penn., and oblivion. Screening as part of the Maya Indie Film Series. (1:17) *Opera Plaza*. (Chun)

I Don't Know How She Does It Sarah Jessica Parker stars in this comedy about a woman who struggles to balance her career, family, and (no doubt) fabulous wardrobe. (1:35) *Presidio*.

The Lion King 3D Hakuna matata — in your face! (1:29) *Shattuck*.

Mary Lou A musical fable for fans of *Glee*, *Hedwig and the Angry Inch* (2001), *The Adventures of Priscilla, Queen of the Desert* (1994), and Bollywood, the latest from Eytan Fox (2002's *Yossi and Jagger*) is a drag-flavored dramedy (Israel's first?) Originally a hit miniseries in its home country, *Mary Lou* screens at the Castro in one big chunk jammed with singing, dancing, and a dreamy cast. Pouty Ido Rosenberg stars as Meir, a gay boy obsessed with finding the mother who left him when he was 10. After a disastrous graduation party, Meir flees his homophobic high school for the worldly environs of Tel Aviv, where he soon becomes a drag star named Mary Lou, after his mother's favorite song. Love, loss, friendship, tragedy, joy, coming-of-age, and quite a few elaborate musical numbers soon transpire — the plot is not without clichés, to be sure, but it's hard to hate on anything possessed of such sparkly energy. Not familiar with Svika Pick, the Israeli legend whose music provides much of the soundtrack? It matters not, especially if you're a fan of deliriously corny pop tunes. (2:30) *Castro*. (Eddy)

Mozart's Sister Pity the talented sister of a world-shaking prodigy. Maria Anna "Nannerl" Mozart, who may have had just as much promise as a composer as her younger brother, according

CONTINUES ON PAGE 54 »

Alfred Hitchcock's PSYCHO

FRIDAY SEPTEMBER 23, 8PM (Doors open 7PM)

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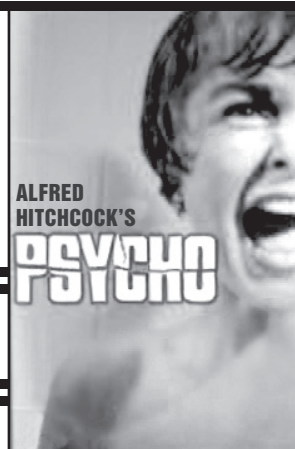
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BASED ON THE ABC MOTION PICTURE SCREENPLAY BY DAVID ZELAG GOODMAN AND SAM PECKINPAH
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OPENING CONT>>

to Rene Féret's *Mozart's Sister*. A scant five years older, enlisted in the traveling family band led by father-teacher Leopold (Marc Barbe), yet forced to hide her music, being female and forbidden to play violin and compose, Nannerl (Marie Féret, the filmmaker's daughter) tours the courts of Europe and is acclaimed as a keyboardist and vocalist but is expected to share little of her brother's brilliant future. Following a chance carriage breakdown near a French monastery, Nannerl befriends one of its precious inhabitants, a daughter of Louis XV (Lisa Féret, another offspring), which leads her to Versailles, into a cross-dressing guise of a boy, and puts her into the sights of the Dauphin (Clovis Fouin, who could easily find a spot in the Cullen vampire clan). He's seduced by her music and likewise charms Nannerl with his power and feline good looks — what's a humble court min-

strel to do? The conceit of casting one's daughters in a narrative hinging on unjustly neglected female progeny — shades of Sofia Coppola in *The Godfather: Part III* (1990)! — almost capsizes this otherwise thoughtful re-imagination of Maria Anna's thwarted life; despite the fact Féret has inserted his children in his films in the past, both girls offer little emotional depth to their roles. Nevertheless, as a feminist rediscovery pic akin to *Camille Claudel* (1988), *Mozart's Sister* instructs on yet another tragically quashed woman artist and might inspire some righteous indignation. (2:00) *Embarcadero, Shattuck, Smith Rafael.* (Chun)
Straw Dogs Which is worse: a pointless remake of a classic movie, or a re-release of a classic movie with 3D slapped all over it? Discuss. (1:50) *Shattuck.*

ONGOING

Apollo 18 (1:26) *Empire, 1000 Van Ness, SF Center.*
Bellflower (1:46) *Roxie.*
Bucky Larson: Born to Be a Star (1:36) *1000*

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WITH THE PARTICIPATION OF CANAL+ AND CINECINEMA ZOE SALDANA "COLOMBIANA" JORDI MOLLA LENNIE JAMES
WITH MICHAEL VARTAN AND CLIFF CURTIS MUSIC BY NATHANIEL MECHALI PRODUCED BY LUC BESSON FILMS PRODUCED BY LUC BESSON AND ARIEL ZETOUN
WRITTEN BY LUC BESSON & ROBERT MARK KAMEN DIRECTED BY OLIVIER MEGATON Colombiana-Movie.com

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Van Ness.
Captain America: The First Avenger (2:09) *SF Center.*
Chasing Madoff (1:31) *Metreon.*
Circumstance (1:45) *Embarcadero, Shattuck.*
Colombiana (1:47) *1000 Van Ness.*
Contagion Tasked with such panic-inducing material, one has to appreciate director Steven Soderbergh's cool head and hand with *Contagion*. Some might even dub this epic thriller (of sorts) cold, clinical, and completely lacking in bedside manner. Still, for those who'd rather be in the hands of a doctor who refuses to talk down to the patient, *Contagion* comes on like a refreshingly smart, somewhat melodrama-free clean room, a clear-eyed response to a messy, terrifying subject. A deadly virus is spreading swiftly — sans cure, vaccine, or sense — starting with a few unlikely suspects: globe-trotting corporate exec Beth (Gwyneth Paltrow), a waiter, a European tourist, and a Japanese businessman. The chase is on to track the disease's genesis and find a way to combat it, from the halls of the San Francisco Chronicle and blog posts of citizen activist-journalist Alan (Jude Law), to the emergency hospital in the Midwest set up by intrepid Dr. Mears (Kate Winslet), to a tiny village in China with a World Health investigator (Marion Cotillard). Soderbergh's brisk, business-like storytelling approach nicely counterpoints the hysteria going off on the ground, as looting and anarchy breaks out around Beth's immune widower Mitch (Matt Damon), and draws you in — though the tact of making this disease's Typhoid Mary a sexually profligate woman is unsettling and borderline offensive, as is the predictable blame-it-on-the-Chinese origin coda. (1:42) *Balboa, California, Empire, Marina, 1000 Van Ness, Sundance Kabuki.* (Chun)
Crazy, Stupid, Love (1:58) *Presidio, SF Center, Shattuck, Sundance Kabuki.*
The Debt (1:54) *Marina, 1000 Van Ness, Sundance Kabuki.*
Don't Be Afraid of the Dark (1:40) *1000 Van Ness.*
The Guard (1:36) *Embarcadero, Shattuck, Sundance Kabuki.*
Harry Potter and the Deathly Hallows Part 2 (2:10) *1000 Van Ness.*
The Hedgehog (1:40) *Opera Plaza, Smith Rafael.*
The Help (2:17) *California, Empire, 1000 Van Ness, Presidio, SF Center, Sundance Kabuki.*
Higher Ground (1:49) *Opera Plaza, Sundance Kabuki.*
The Interrupters (2:05) *Shattuck.*
Little Rock (1:25) *Roxie.*
Love Crime (1:46) *Albany, Clay, Piedmont, Smith Rafael.*
Midnight in Paris (1:34) *Albany, Embarcadero, Piedmont, Presidio.*
The Names of Love (1:42) *Opera Plaza.*
One Day (1:48) *1000 Van Ness, Piedmont.*
Our Idiot Brother (1:36) *Four Star, 1000 Van Ness, SF Center, Sundance Kabuki.*
Point Blank (1:24) *Lumiere.*
Puzzle Careful as she does it: director Natalia Smirnoff displays a deft hand with a woman's portrait in her debut feature, *Puzzle*. Argentinian middle-aged housewife and mother Maria (Maria Onetto) is so busy taking care of others and running her household, down to baking her own 50th birthday cake, that she's lost touch with herself, her own pleasures, and her own sense of accomplishment. After reassembling a shattered plate, she discovers an aptitude for puzzle solving, leading her to sign up for a competition. Her partner is a wealthy, worldly man (Arturo Goetz) she meets after answering an ad at a puzzle store. It's the minutiae, the little things, that matter in *Puzzle* — namely watching Maria pierce together her identity, along with her puzzles, via handheld shots bathed in a gentle golden light — adding up to pure satisfaction. (1:29) *SFFS New People Cinema.* (Chun)
Rise of the Planet of the Apes (1:50) *1000 Van Ness, SF Center, Sundance Kabuki.*
Sarah's Key (1:42) *Four Star, Opera Plaza.*
Senna (1:44) *Balboa, Lumiere, Smith Rafael, Sundance Kabuki.*
Shaolin (2:11) *Four Star.*
Shark Night 3D (1:31) *1000 Van Ness.*
Sholem Aleichem: Laughing in the Darkness (1:33) *Balboa.*
Shut Up Little Man! An Audio Misadventure (1:30) *Roxie.*
The Tree of Life (2:18) *Lumiere, Shattuck.*
Warrior (2:19) *California, 1000 Van Ness, SF Center.*
The Whistleblower (1:58) *Smith Rafael. SFBG*



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The Good Vibrations Independent Erotic Film Festival brings dirty dolls and more to the big screen Sept 17-22.

COURTESY GOOD VIBRATIONS

Schedules are for Wed/14-Tues/20 except where noted. Director and year are given when available. Double features are marked with a *. All times p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$8-10. "Mission Eye and Ear: A Live Cinema Series," featuring new film and video and music collaborations by Cory Wright and Bill Basquin, Graham Connah and Kathleen Quillian, and more, Fri, 8.

BALBOA 3620 Balboa, SF; www.balboamovies.com. \$20. "Opera and Ballet at the Balboa:" **The Flames of Paris**, performed by the Bolshoi Ballet, Wed, 7:30; **La Traviata**, performed at the Royal Opera House, Sat-Sun, 10am.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$7.50-10. **The Strange History of Don't Ask, Don't Tell** (Bailey and Barbato, 2011), Wed, 7. Reservations required; call (415) 765-7793. •**Taxi Driver** (Scorsese, 1976), Thurs, 3:30, 7:15, and **Blast of Silence** (Baron, 1961), Thurs, 5:35, 9:20. "Midnites for Maniacs: Colonizing 'R' Us Triple Bill." •**Aliens** (Cameron, 1986), Fri, 7; **Starship Troopers** (Verhoeven, 1997), Fri, 9:30; and **Dark Star** (Carpenter, 1974), Fri, 11:59. Triple feature, \$12. **Mary Lou** (Fox, 2010), Sept 17-21, 5:15, 8:15 (also Sat/17-Sun/18 and Sept 21, 2).

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-10.25. **The Hedgehog** (Achache, 2010), call for dates and times. **Love Crime** (Corneau, 2010), call for dates and times. **Senna** (Kapadia, 2011), call for dates and times. **The Whistleblower** (Kondracki, 2010), call for dates and times. **A Boy Called Dad** (Percival, 2010), Thurs and Sun, 7. **Mozart's Sister** (Féret, 2010), Sept 16-22, call for times. "Donizetti's Elixir of Love for Families — The Movie," presented by San Francisco Opera Education and CFI Education, Sat, 11am. Free event. **Miss Representation** (Siebel Newsom, 2011), Tues, 7. Tickets, \$15; proceeds benefit Huckleberry Youth Programs.

"GOOD VIBRATIONS INDEPENDENT EROTIC FILM FEST" Various venues, SF; www.gv-ixff.org. This year's fest kicks off with Susie Bright's clip show and presentation, "How to Read a Dirty Movie," and includes erotic shorts, a porn panel, the ever-popular short film competition, and more, Sept 17-22.

JACK LONDON SQUARE 66 Franklin, Oakl; www.jacklondonsquare.com. Free. "Waterfront Flicks:" **No Reservations** (Hicks, 2007), Thurs, sunset.

LOOKOUT BAR 3600 16th St, SF; www.skinny-fatmovie.com. Free. **Skinnyfat** (Bydalek), Tues, 8. Official DVD release party with screenings, giveaways, drag entertainment, and more.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. \$10 (reservations required as seating is limited). "CinemaLit Film Series: Euro Passages:" **Congorama** (Falardeau, 2006), Fri, 6.

OPERA PLAZA 601 Van Ness, SF; www.mayaindieseries.com. "Maya Indie Film Series," festival of seven Latino-themed films, Sept 16-23.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "The Outsiders: New Hollywood Cinema in the 70s:" **Ice** (Kramer, 1970), Wed, 7:30; **Dusty and Sweets McGee** (Mutrux, 1971), Thurs, 7; **Mikey and Nicky** (May, 1976), Fri, 8:45. "Sounding Off: Portraits of Unusual Music:" **We Don't Care About Music Anyway** (Dupire and Kuentz, 2009), Fri, 7; **Intangible Asset Number 82** (Franz, 2009), Sun, 6:30. "Anatolian Outlaw: Yilmaz Güney:" **Hope** (1975), Sat, 6:30; **Bride of the Earth** (1968), Sat, 8:45. "UCLA Festival of Preservation:" **This is Your Life: Holocaust Survivors** (Gruenberg and Gottlieb, 1953, 1955, 1961), Sun, 4.

LA PEÑA CULTURAL CENTER 3105 Shattuck, Berk; www.lapena.org. \$5. "FirstUp Hip-Hop Film Festival:" **Furious Force of Rhymes** (Little), Thurs, 7:30.

PIEDMONT 4186 Piedmont, Oakl; (510) 464-5980, www.landmarktheatres.com. \$8. **The Room** (Wiseau, 2003), Sat, midnight.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-9.75. **Bellflower** (Glodell, 2011), Wed-Thurs, 7. **Little Rock** (Ott, 2010), Wed-Thurs, 7, 8:45. **Shut Up Little Man! An Audio Misadventure** (Bate, 2011), Wed-Thurs, 9. "Good Vibrations Indie Erotic Film Festival:" "Sexy Euro Cinema!", short films, Sun, 7:30. This event, \$10; www.gv-ixff.org for more info. "First Annual City College Festival of the Moving Image," Mon-Tues, 7:30. **Cold Fish** (Sono, 2011), Sept 16-22, call for times.

"SAN FRANCISCO LATINO FILM FESTIVAL" Various venues in SF, Marin, San Jose, and Berk; (415) 826-7057, www.sflatinofilmfestival.org. Most events \$10-12. Documentary and narrative films from Mexico, Guatemala, Chile, Brzil, Cuba, Panama, Chile, Argentina, Venezuela, and the US, Sept 16-25.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. **Scrappers** (Ashby, Kolak, and Prokopas, 2010), Thurs, 7:30. **Waste Land** (Walker, 2010), Sun, 2. **SFBG**

first run venues

The following is contact information for Bay Area first-run theaters.

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893.

Marina Theatre 2149 Chestnut. www.Intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

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Opera Plaza Van Ness/Golden Gate. 267-4893.

Presidio 2340 Chestnut. 776-2388.

San Francisco Film Society | New People Cinema 1746 Post. www.sffs.org

SF Centre Mission between Fourth and Fifth sts. 538-8422.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980.

Cerrito 10070 San Pablo, El Cerrito. (510) 972-9102.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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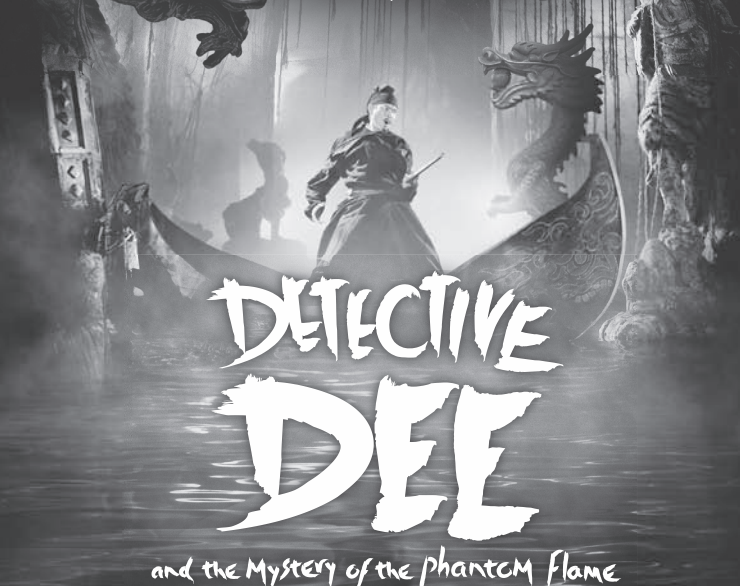
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The following person is doing business as **1. MMA World News, 2.Remnant digital**, 1608 16t Avenue San Francisco, CA 94122. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 8/3/2011. Signed Universal Magnetic Entertainment. This statement was filed by Alan Wong on August 3, 2011. **L#113434, August 24, 31, September 7 and 14th 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0337401-00
The following person is doing business as **Fernandez Landscaping**, 310 Hamilton St #1, San Francisco, CA 94134. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date August 4, 2011. Signed by Jesus Fernandez Prerez. This statement was filed by Mariedyne L. Argente on August 4, 2011. **L#113448., September 14, 21, 28 and October 5th 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0337511-00
The following person is doing business as **Mifune Bistro**, 1581 Webster Street #100 San Francisco, CA 94115. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 8/1/2011. Signed Osaka Eiko. This statement was filed by Magdalena Zevallos on August 11, 2011. **L#113433, August 24, 31, September 7 and 14th 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0337520-00
The following person is doing business as **Pets Be Friends**, 995 Stenier St., San Francisco, CA 94117. This business is conducted by an Individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Shane Robert Griffith. This statement was filed by Jennifer Wong on August 11, 2011. **L#113444., September 7, 14, 21 and 28th 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0337600-00
The following person is doing business as **The Social Study**, 1795 Geary Blvd., San Francisco, CA 94115. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Harmony Fraga, owner of Bay Breakers LLC. This statement was filed by Melissa Ortiz on August 16, 2011. **L#113440, August 24, 31, September 7 and 14th 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0337699-00
The following person is doing business as **Partner Equity**, 2310 Clement Street, San Francisco, CA 94121. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 8/19/2011. Signed Burton Louie, President of KHKM, Inc. This statement was filed by **FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0337713-00
The following person is doing business as **PE Finance**, 2308 Clement Street, San Francisco, CA 94121. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 8/19/2011. Signed Burton Louie, President of Fairmont Equity Group. This statement was filed by Alan Wong on August 19, 2011. **L#113439, August 24, 31, September 7 and 14th 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0337745-00
The following person is doing business as **Dog In Training**, .889 Corbet Ave..., San Francisco, CA 94131. This business is conducted by an Individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Brenda Crawley. This statement was filed by Mariedyne L. Argente on August 22, 2011. **L#113446., September 7, 14, 21 and 28th 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0337872-00
The following person is doing business as **IsThatSo?**, 601 Mission St., San Francisco, CA 94107. This business is conducted by an Individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Patricia Farrell. This statement was filed by Magdalena Zevallos on August 30, 2011. **L#113445., September 7, 14, 21 and 28th 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0337874-00
The following person is doing business as **Greenbelt Alliance**, 631 Howard St. Suite 510, San Francisco, CA 94105. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date January 1, 2000. Signed by John Hewett Chapman, President of People for Open Space. This statement was filed by Maribel Jaldon on August 30, 2011. **L#113450., September 14, 21, 28 and October 5th 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0337890-00
The following person is doing business as **I- Creation**, 1139 Taraval St., San Francisco, CA 94116. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed by Wen Min Jiang and Richard Li Xiang. This statement was filed by Mariedyne L. Argente on August 30, 2011. **L#113443., September 7, 14, 21 and 28th 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0337958-00
The following person is doing business as **Artists Moving**, 1383 Minna Street, San Francisco, CA 94107. This business is conducted by an Individual. Registrant commenced business under the above-listed fictitious business name on the date 9/1/2011. Signed by Thomas Flanagan. This statement was filed by Susanna Chin on September 1, 2011. **L#113447., September 7, 14, 21 and 28th 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0338045-00
The following person is doing business as **Plume & Ledger**, 625 8th Ave..., San Francisco, CA 94118. This business is conducted by an Individual. Registrant commenced business under the above-listed fictitious business name on the date September 7, 2011. Signed by Patricia Le. This statement was filed by Magdalena Zevallos on September 7, 2011. **L#113449., September 14, 21, 28 and October 5th 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0338127-00
The following person is doing business as **Universal Dreamcatcher**, 50 Argonaut Ave, San Francisco, CA 94134. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date September 8, 2011. Signed by Artem Moshke. This statement was filed by Maribel Jaldon on September 8, 2011. **L#113451., September 14, 21, 28 and October 5th 2011**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0338177-00
The following person is doing business as **Properties Unlimited**, 846 Kansas Street, San Francisco, CA 94107. This business is conducted by an individaul. Registrant commenced business under the above-listed fictitious business name on the date April 21, 2003. Signed by Alyce Cardinale. This statement was filed by Jennifer Wong on September 12, 2011. **L#113452., September 14, 21, 28 and October 5th 2011**

Notice of creditors of bulk sale
Notice is hereby give to creditors of the within named Seller that a bulk sale is about to be made of the assets described below. The names and the business address of the seller is Faig Khouri and Adib Khouri, 16 Valencia Street, San Francisco CA 94103-1102. As listed by the seller, all other business names and addresses used by the seller within three years before the date such list was sent or delivered to the buyers are none. Th names and the business address of the buyers are Mission Bubbles, LLC, 8 Valencia Street, San Francisco, CA 94103-1102. The assets to be sold are described in general as: furniture, fixtures, equipment and inventory located at #8 Valencia Street, San Francisco, CA. The business name used by sellers at that location is: Valencia Coin Op. The anticipated dare of the bulk sale is October 1st, 2011 at the offices of Shamiya and Shamiã. The bulk sale is subject to California Uniform Commercial Code section 6106.2. If so subject, the name and the address of the person with whom claims may be filed is: law office of Shamiya and Shamiã, 2221 Olimpic Boulevard, Walnut Creç, CA 94595, and the last date for filling claims shall be September 30, 2011, which is the business day before the sale date specified above. Dated September 8, 2011

ORDER FOR PUBLICATION OF SUMMONS (Amended). CASE NUMBER **FDI-11-774806** Petitioner: Juan Jose Rojas Respondent: Tabitha Marie Ingram Upon reading and filing the evidence consisting of a declaration as provided in Section 415.50 CCP by Petitioner Juan Jose Rojas, and it satisfactorily appearing therefrom that the Respondent Tabitha Marie Ingram, cannot be served with reasonable diligence in any other manner specified in Article 3, Chapter 4, Title 5 of the Code of Civil Procedure, and it also appearing from the verified complaint or petition that a good cause of action exists in this action in favor of the Petitioner, therein and against the Respondent, and that the said Respondent Tabitha Marie Ingram, is a necessary and proper party to the action.

NOW, on motion of Juan Jose Rojas Pro Per or Attorney (s) for the, Petitioner, IT IS ORDERED that the service of said amended summons in this action be made upon said Respondent by publication thereof in Bay Guardian a newspaper of general circulation published at San Francisco, California, hereby designated as the newspaper most likely to give notice to said Respondent; that said publication be made at least once a weç for four successive wegs. IT IS FURTHER ORDERED that a copy of said amended summons or citation and of said complaint or amended petition in this action be forthwith deposited in the United States Post Office, postpaid, directed to said Respondent, if his/her address is ascertained before expiration of the time prescribed for the publication of this amended summons and a declaration of this mailing or the fact that the address was not ascertained be filed at the expiration of the time prescribed for the publication. On the fourth weç of publication, 28 days after the first publication is made, the Court shall acquire jurisdiction over said Respondent. Endorsed FILED San Francisco County Superior Court on August 11, 2011 by Frances Yakota, Clerk, signed by Patrick J. Mahoney, Judge of the Superior Court. **#L 113436, August 24, 31, September 7 and 14th 2011**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-11-548039. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Marthese Irene Espinoza for change of name. TO ALL INTERESTED PERSONS: Petitioner **Marthese Irene Espinoza** filed a petition with this court for a decree changing names as follows: Present Name Marthese Irene Espinoza. Proposed Name: **Marthese Irene Marina-Espinoza** . THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: November 3, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on August 29, 2011. Endorsed Filed San Francisco County Superior Court on August 29, 2011 by Dennis Toyama, Deputy Clerk. **Publication dates: September 7, 14, 21 and 28th, 2011. L#113441**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-11-548049. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Joshua James Smith for change of name. TO ALL INTERESTED PERSONS: Petitioner **Joshua James Smith** filed a petition with this court for a decree changing names as follows: Present Name Joshua James Smith. Proposed Name: **Joshua James Hepburn**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: November 10, 2011. Time: 9:00 AM room ñ 514. Signed by Ellen Chaitin, Presiding Judge on September 1, 2011. Endorsed Filed San Francisco County Superior Court on September 1, 2011 by Deputy Clerk. **Publication dates: September 7, 14, 21 and 28th, 2011. L#113442**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: RG11590558. SUPERIOR COURT OF CALIFORNIA, COUNTY OF Alameda, 12225 Fallon St. Oakland, CA 94612. PETITION OF Lisa Marguerite Dwight for change of name. TO ALL INTERESTED PERSONS: Petitioner **Lisa Marguerite Dwight** filed a petition with this court for a decree changing names as follows: Present Name: **Lisa Marguerite Dwight**. Proposed Name: **Jahnavi Lisa Marguerite Dwight**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 12/9/2011. Time: 11:00 AM, DEPT. 31. Signed by Jon R. Rolefson, Judge of Superior Court on August 15, 2010. Endorsed Filed, Alameda County on August 15, 2011 by Barbara LaMotte, Deputy Clerk. **Publication dates: August 24, 31, September 7 and 14th, 2011. L#113432**

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Adorable SF, 40s, enjoys coffee shops, dining out, traveling. Seeking similar male, 40s to 50s, for friendship first leading to possible LTR. ☎332833

YOU FOUND ME!

SF, 40s, feminine, artistic, health-minded, enjoys music, the outdoors, the beach, dining out and trying new foods, hiking. Seeking similar male, for dating and maybe more. ☎332834

EUROPEAN WOMAN

SF, 50s, N/S, tri-lingual, classy, healthy, personable, I like to grow orchids, sailing, boating, traveling, long drives, the beach. Seeking a similar male, 40-59, for friendship leading to possible LTR. ☎332835

LET'S MEET

SF, 40s, adaptable, ambitious, friendly, caring, honest, feminine, optimistic, hardworking and compassionate. Enjoys music, dancing, traveling, reading, hiking, long drives and more. Seeking SM, 40-59, for possible LTR. ☎332973

EXOTIC, EROTIC LATINA

Sexy Latin woman, blonde, busty, long legs, former dancer from New Orleans, would like to meet open-minded gentlemen who are interested in intimate companionship and good times. If you are serious-minded and on the same page, get in touch with me. ☎332832

DOMINANT ATTITUDE

Full-figured black lady with huge butt, in wheelchair, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. ☎851838

SEEKS ONE SPECIAL GUY

Attractive female, 47, 5'6", N/S, dark skinned Puerto Rican roots, down-to-earth, does missionary work, likes bowling, dancing, cooking, jazz, dominoes, seeks WM, 53-67, N/S, for possible LTR. I believe we are living in the last days. ☎336995

SEEKING A FRIEND

Hispanic American lady, 64, attractive, educated and stable seeking Irish Catholic gentleman, 75+, with education, for friendship. ☎861416

LOVELY LADY

SWF, 100% organically grown bohemian in mid 50s, long dark wild curly hair, grey-green eyes, attractive, fit, kind, honest, sincere and secure. Searching for male soulmate. Fremont area. ☎339569

LET'S CELEBRATE SUMMER!

SWF, 55+, petite, brown hair, big, brown eyes, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles and spiritual values. Non-smokers, please. ☎298476

GOOD TIMES TOGETHER

Friendly mature female, compassionate, has good values, likes music, dancing, dining out. Seeking a SM, 70+, for friendship and companionship. ☎332829

THE ONE FOR ME?

SF, 40s, very friendly, outgoing, caring, intelligent with good values. Enjoys shopping, dancing, long drives, reading, the beach, biking, and more. Looking for man, 40-59, for long-term relationship. ☎332975

LET'S GET TOGETHER

Very caring, mischievous and personal single woman in the Petaluma area looking for a single man with similar interests, 40-60. I enjoy music, camping, shopping, dining out, walking, exercise and much more. ☎332976

LOOKING FOR A SPRING THING

Classy woman, 5'3", average build, blonde hair, hazel eyes, N/S, very smart and business-oriented, into biotech, biophysics and architecture. Looking for similar brainiac male, 40-60, for friendship first leading to possible LTR. SF Bay area. ☎337699

CARING & COMPASSIONATE

SF, 50s, honest, healthy, motivated and hardworking. Interests: music, camping, dancing, traveling, hiking, walks, the beach, and coffee shops. Looking for a man 40-70 for friendship, dating or possible LTR. ☎332978

LOVE IN THE AFTERNOON

WF, 43, professional single Mom, few tattoos, loving, caring, spontaneous, romantic, likes art, music, walks, good food, bookstores. Seeking old fashioned gentleman, prefers tall, 43-55, who's independent, healthy self-esteem, good hygiene, outgoing, sociable, for friendship, romance, adventures, leading monogamous relationship. ☎336284

SEEKING MY BASHERT

Attractive, articulate, financially independent, observant DJF, 65, with open heart seeks same qualities in available, single/divorced/widowed Jewish man. ☎336110

› men seeking women

SEEKS SWEET ASIAN

SWM, 69, N/S, retired, slim, intelligent, extremely good-looking, seeks slender AF, 18-35, N/S, to go dating, leading to serious LTR. ☎339556

YOU FOUND ME!

Caring SWM, 40s, 5'8", 140lbs, N/S, with mild case cerebral palsy, seeks single female in her 30s, to share outdoor activities, dining out, long walks, running. I have run two half-marathons. Friendship first leading to possible LTR. ☎331626

VINTAGE EYEGLASSES

Attractive SWM, 56, has a fetish for single, never-married, non-smoking women who wear vintage eyeglasses, super winged jeweled cat eyed, similar to those from the late 60s-early 70s, or spectacles. ☎333345

TIRED OF SOAP OPERAS?

Want your own fantasy man? Good-looking DWM, 46, seeks female, 55+, for fun and new adventures. ☎334056

LIFE IS AN ADVENTURE

Adventurous SWM, 50, tall, dark hair, handsome, intelligent with green eyes, outdoorsman with a romantic side looking for single woman to enjoy all that life has to offer and enlighten our horizons together. I love the outdoors and travel (beach, mountains, etc.) lets have some fun! Sausalito. ☎334401

LET'S MEET AND TALK

SHM, 21, would like to meet a female, 19-28, for friendship possibly leading to more if we hit it off! ☎334467

SEEKS ONE SPECIAL LADY

WM, 54, monogamous, hiker, ballroom dance, writer, singer, graduate degree, no church, giver, prolonged kissing, meditation, kind thoughts-words-actions, with 9-year-old son. Walnut Creek. ☎334892

ISO GOOD WOMAN

SBPM, 58, 5'10", 180lbs, looking for a good, caring, honest, attractive, romantic, career-minded woman, 48+, to share cuddling and quality time. Sometimes cool, sometimes cute, always adventurous. ☎336749

LET'S MEET SOON!

Tall, mature W/M to share companionship with slender, 5'8"+ fun, outgoing 30-60-year-old female, possible LTR. Shared intimacy, health, fitness, music, dancing and hiking. ☎334348

LET'S MEET SOON!

I am a very good-looking, 26-year-old fun loving male. I live in SF. I work as a software programmer. I would like to date women between 20-40. I like sports, music and other outdoor activities. ☎335231

SEEKS A KIND WOMAN

DWM, 52, brown hair, brown eyes, single dad, has one young daughter, seeks a SF, who would be my best friend to share time with me and my daughter, go to family events, museums, parks, leading to a serious relationship. ☎336412

ATHLETIC YOUNG GUY

SWM, 20, smoker, 6'2", 200lbs, blond/blue, seeks WF, 18-22, to hang out, chill, friendship and more. ☎338205

LET'S HAVE FUN

SM, 32, Filipino, smoker, 5'7", 160lbs, seeks woman, 19-40, to have fun and maybe more. ☎338781

SEEKING MY SUGAR PLUM

SWM, 36, 6'2", 200lbs, smoker, seeks woman, 21-50, race does not matter, for casual relationship first and maybe leading to LTR. ☎339134

LET'S ENJOY LIFE

I'm a 31 year year old Black male that is very athletic and great looking. I am 5'10 180 pounds, awesome smile and personality. I want to meet an older woman that can appreciate a handsome young man. Union City. ☎339604

LET'S ENJOY LIFE!

Single professional, 47, enjoys outdoors, working out, dancing, and traveling taking time to enjoy life and have fun. I look for the good in others and try to make a positive difference. Seeks woman, with same interests, being spontaneous, healthy and fit, loves to travel and has good SOH. ☎336765

RUSSIAN SWM

SM, mid 30s, professional, tall, athletic, outgoing, I love outdoors, anything from camping to mountain biking, long distance swimming, meeting new people. My ideal female companion is someone who is athletic and outgoing. I am marriage-minded but of course we will start out as friends. ☎339842

LET'S GO OUT AND HAVE FUN!

Ambitious single man, 50s, motivated, intelligent, seeks similar woman, 40-60, for dating leading to possible LTR. ☎332828

CIRCLE THIS AD

SWM, 50s, very caring, healthy, honest, ISO nice woman, 50-59, to enjoy outdoor activities, long walks, traveling, exercise, leading to possible LTR. ☎332831

SANTA ROSA AREA

SM, 40s, optimistic, health-minded, artistic and compassionate. Interests include music, traveling, reading, kayaking, museums, exercising, the beach, and biking. Seeking SF in her 30s for casual dating. ☎332974

SEEKING MISS RIGHT

Good-looking SM, 21, I'm a Marine and I'm looking for a nice woman that is fun, has a lot of energy to enjoy fun together, maybe possible LTR. ☎336939

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SEEKS SF W/NICE PERSONALITY

Kind-hearted 43-year-old man seeks woman for friendship, possibly leading to LTR. Prefer 25-40 years-old, but physical appearance, weight is unimportant. Personality is. ☎338860

› men seeking men

BI MALE SEEKS SAME

Bi married male, 45, health conscious, well built, seeks same, 30-50 for intimacy, passion and fun. ☎322889

› women seeking women

LET'S ENJOY LIFE

Chinese female, 34, 5'2", 120lbs, black hair, N/S, seeks a single woman, to share fun, romance and more. ☎339124

›three's company

SHARE HER I'M HUGE!

Endowed, 10+, nicknamed "Eveready", experienced swinger. Strictly straight male, fulfills couples fantasies. I'm 53, 5'11", 165lbs, Caucasian, black hair, discreet, reliable, non-pushy. Large BBW women encouraged. Host or travel. Flexible schedule. Female must leave first message in my box. No single males. ☎337120

› tv/ts

LET'S HOOK UP!

Latin male, 43, 5'11", N/S, light-drinker, seeking a TV or TS, 30-40, for friendship and companionship or having fun. Race not important. ☎335082

› friends/activities

SCRABLE PARTNER NEEDED

"Do you love to play Scrabble?" I do. I really could care less what you look like but intelligence and wit counts in my book. SWF, 53, N/S seeks male partner for Scrabble games. . ☎337056

› kinksters

ISO ENDOWED BM, 18+

Looking for a kinky BM, 18+, 6'+, very adventurous, who loves dancing. I'm 26 and looking to share some fantastic times. ☎333986

EROTIC COMPUTER

Female dominant, BBW, computer virgin, in wheelchair, seeks sci-fi geek, techno angel and submissive computer teacher, 21-60, for adult computer entertainment and programming. ☎802472

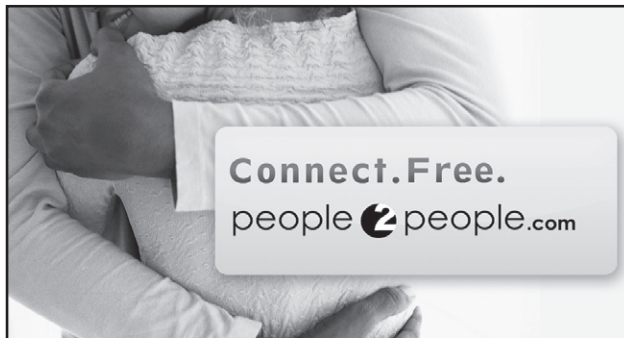
SEEKS ANOTHER WOMAN...

to play with toys and having some hot fun! SHF, 41, N/S, seeks HF, 25-50, smoker. ☎337883

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Meet Megan.

Megan used to work for us at our Westwood location, but now she's busy studying for the SAT and only models for us on occasion. Whenever she does come around, she always makes sure to give everyone in the photo studio a big hug, whether they like it or not. Here she's wearing the Oxford Long Sleeve Button-Up Shirt and the Silky Shirred Waist Skirt.

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